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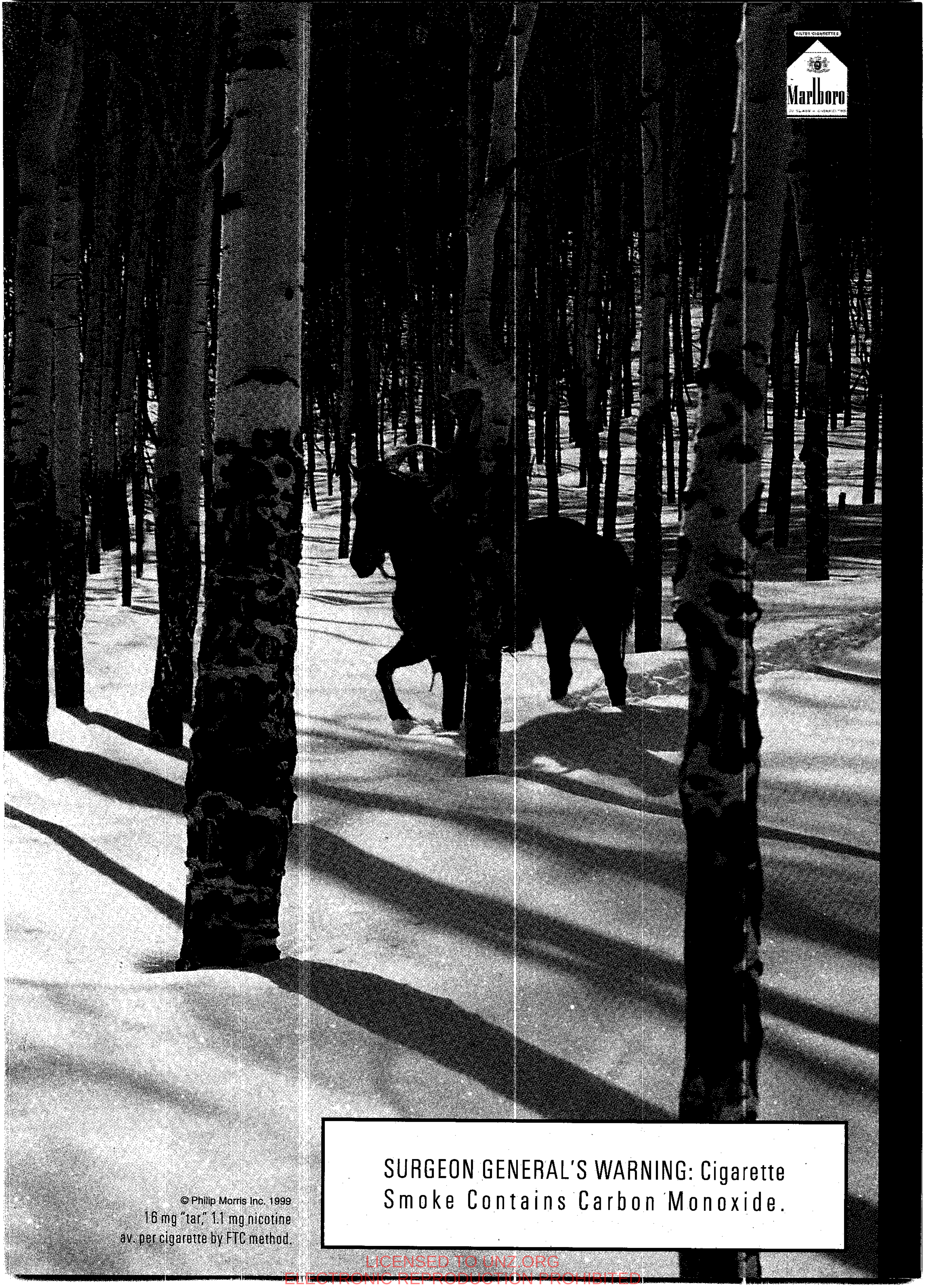
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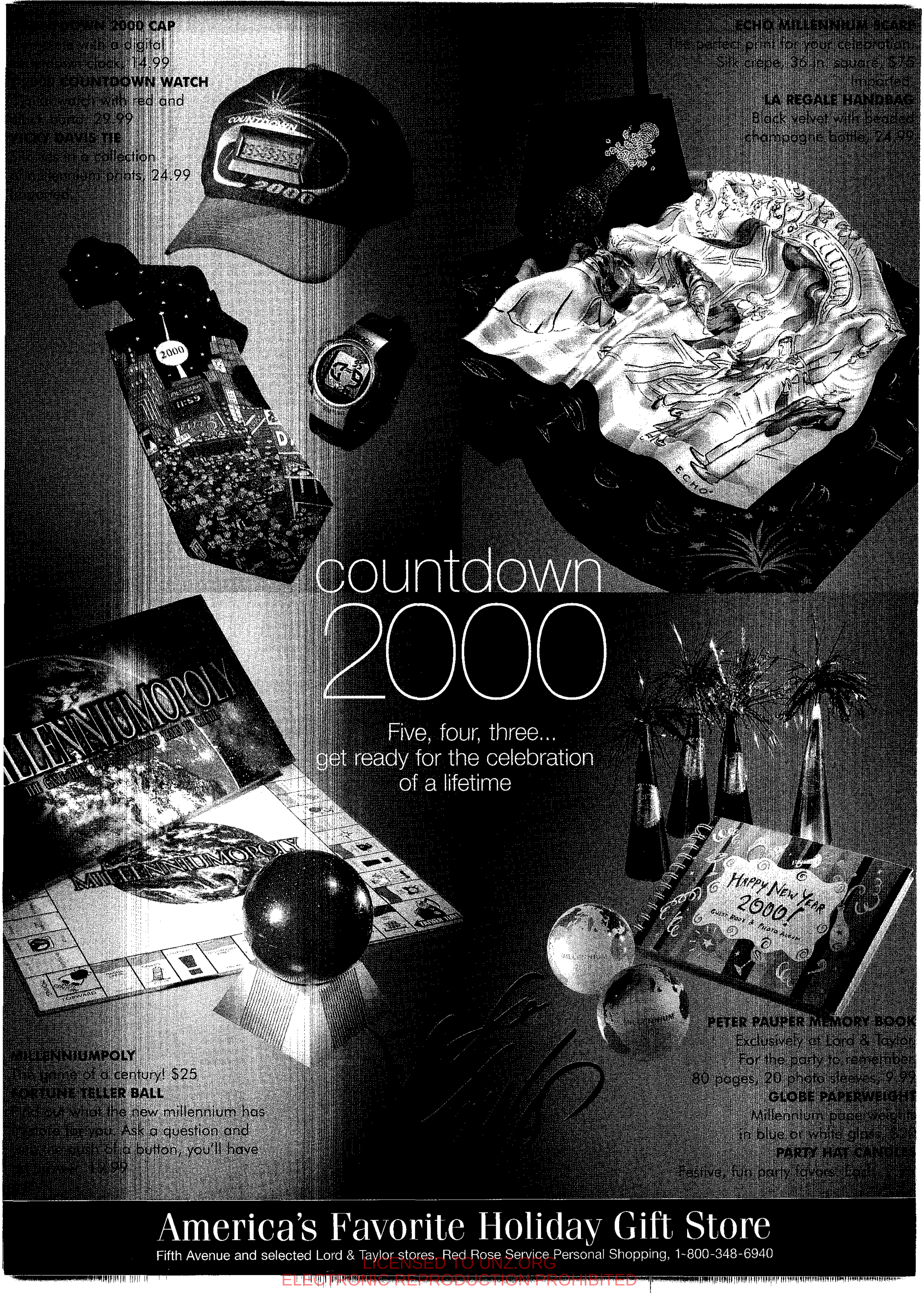

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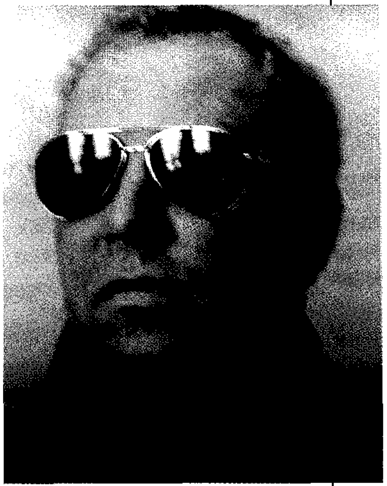

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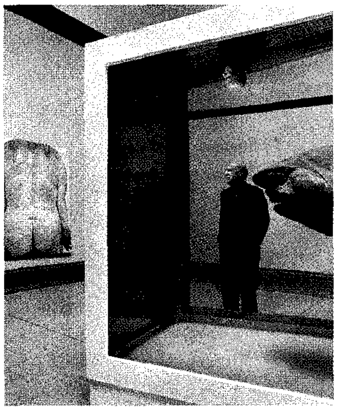

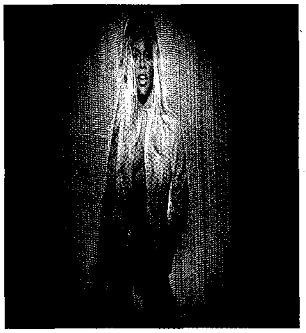

51 This year was everybody's last chance to leave a mark on an entire millennium—and competition to do so was fierce. For our annual awards, *New York* singled out 12 talented people who managed to outshine the 8 million others this year—and we couldn't help mentioning 50 more who defined the city (and are busy redefining it in 2000 ways).

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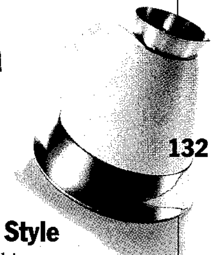

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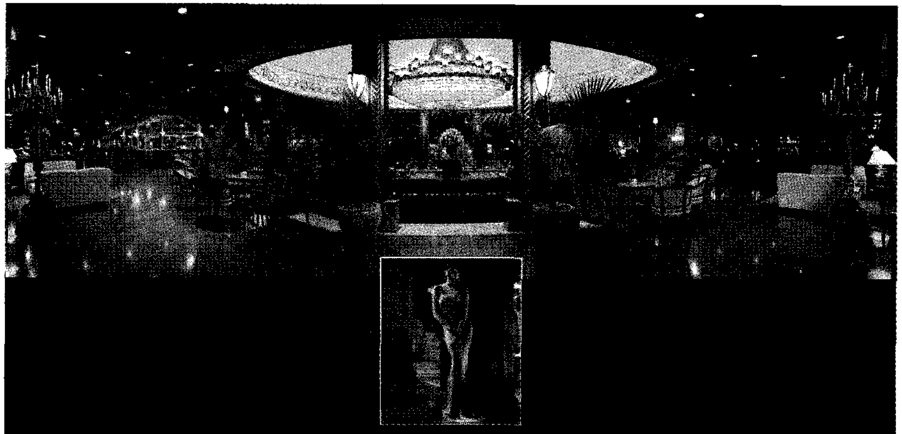
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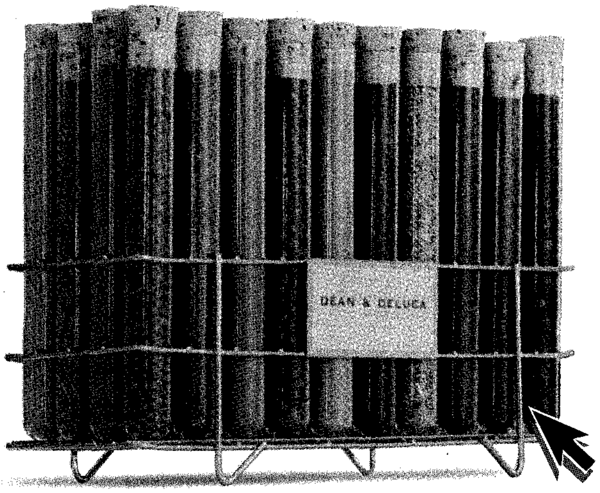

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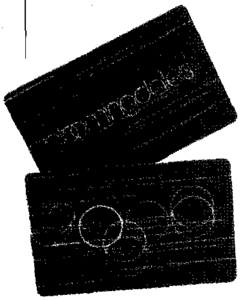

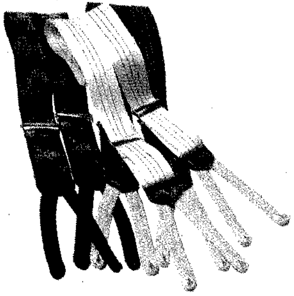

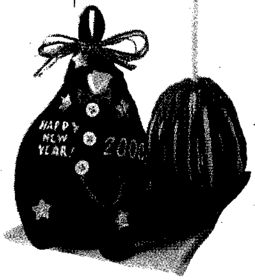

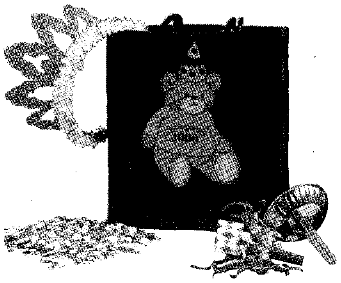

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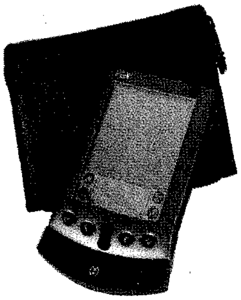

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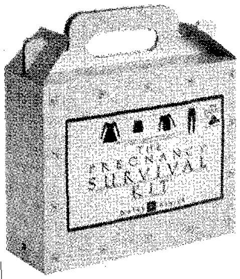

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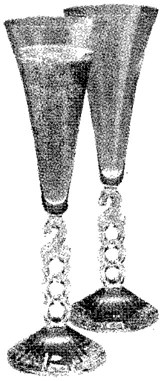

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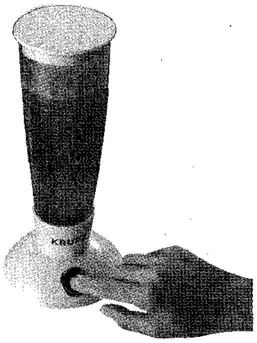

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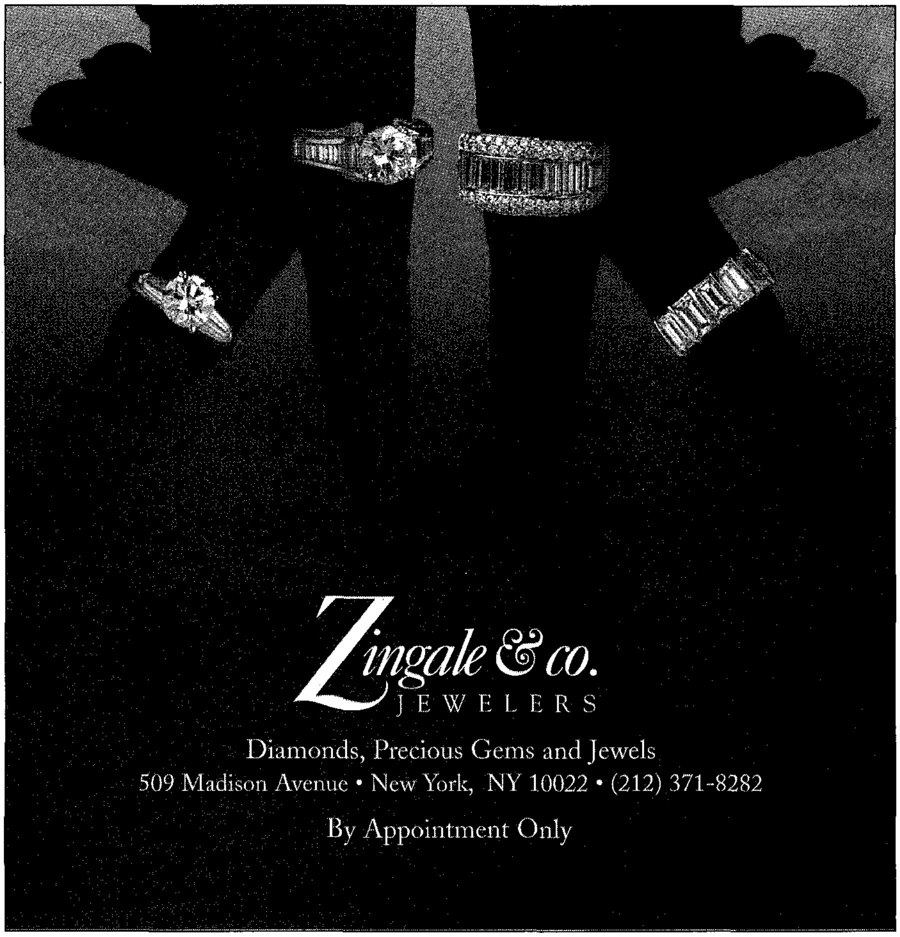
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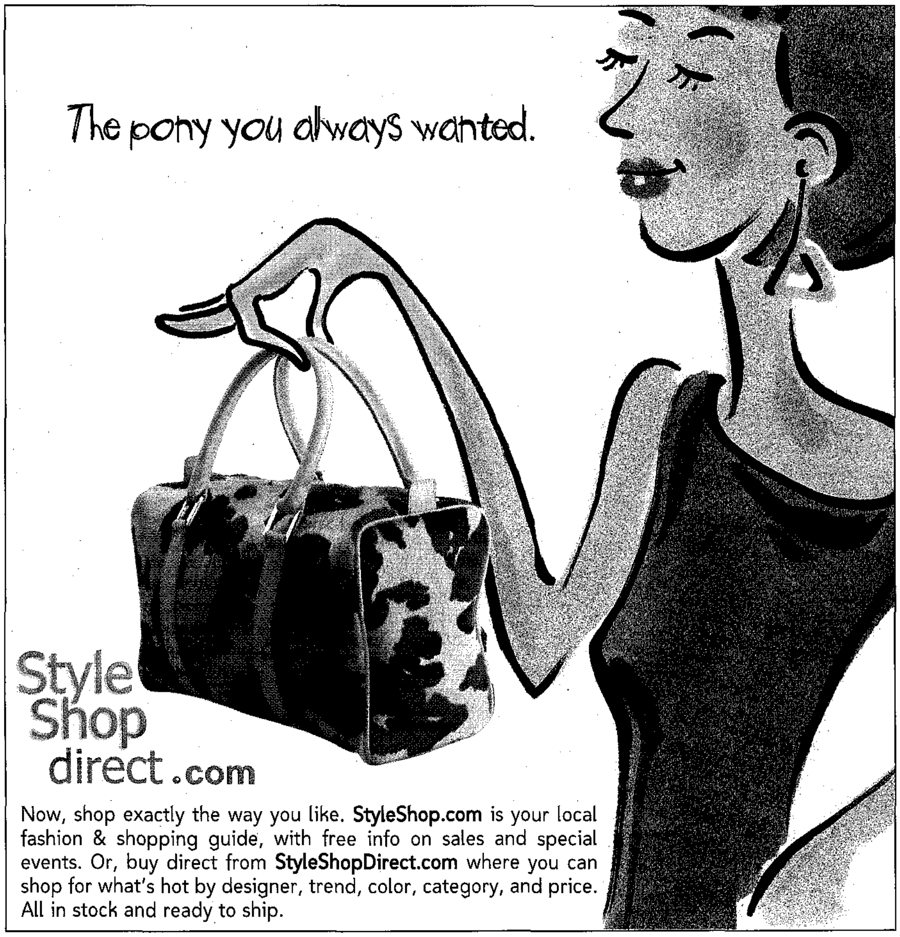
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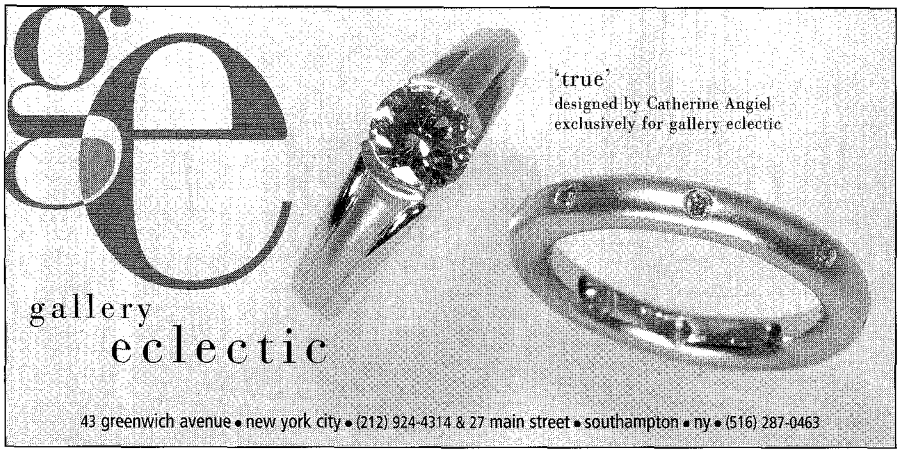
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To Die in L.A.

NIKKI FINKE MAY HAVE SPENT 30 hours with Jay Moloney, but I spent many more, including six days on the white-water-rafting trip she mentioned in her article ["Hollywood: Wasted," November 29]. It made me livid, and sadder than before, to see Jay portrayed so wrongly. When she described him as someone "who would slap you on the shoulder with one hand and put a knife in your back with the other," I—and other people who were even closer to him—wondered who exactly thought that about one of the most loyal people we knew. And after nearly every seemingly boastful or tasteless quote, I could hear Jay's self-deprecating laugh changing its impression entirely.

Nikki also calls Jay's drug use "the worst-kept secret in Hollywood as early as 1993." Well, I became his friend in '91 and was never aware of his doing drugs until he went into rehab five years later. It's possible that it was going on all that time and I was naïve for not seeing it before then. But this is what I did see during that time: Jay giving his time generously to people, me included, and causes he cared about. Jay working as hard at his job as anyone I know. Jay easily mixing the childhood idols who were now his friends with the friends he'd retained *since* childhood—but placing particular value on the latter.

But in the end, however little Nikki Finke thought of Jay Moloney, clearly he thought even less of himself. So what is the point? Another friend of Jay's just sent me this quote: *"Le mort est une fin de critique et un début de regret."* And I wish it were true.

Jane Pratt
MANHATTAN

I LOVED JAY MOLONEY DEARLY. I MET him during one of his countless struggles to stay sober. He and I were very close. The moment we met, we dis-

---

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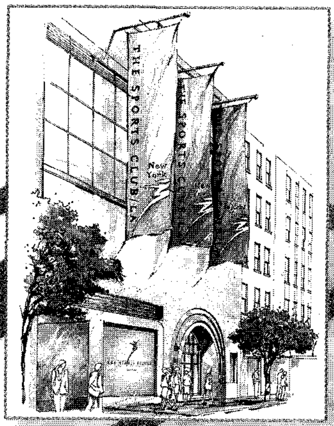

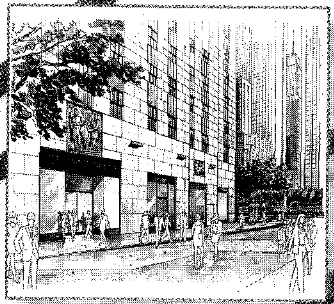

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closed all our deepest, dirtiest secrets to one another in hopes of some sort of forgiveness. He shared with me ten times the amount of crap that you printed in your article, and yet I still loved him and tried to help him until the day he died. I understand your point of view. I sympathize with anyone who was stepped on during Jay's journey to wealth and fame. I know Jay had the ability to be an evil bastard. Which is why he tortured himself with drugs and tried to commit suicide on several occasions. How dare you attack someone who clearly knew the wrong he had done? Why didn't you attack him while he was still alive? What's the point in badmouthing a dead person?

Marion B. Weil
MANHATTAN

JAY MOLONEY COMMITTED SUICIDE BEcause, like so many addicts before him, he was powerless to overcome the hell of drug dependency. Putting "the real blame" on Hollywood and "the entertainment industry's aberrant value system" perpetuates the false idea that certain circumstances predict drug addiction. All Jay Moloney's death proves is that drugs will ruin anyone who uses them.

Joanne Patten
DOWNERS GROVE, ILL.

MAY I CONGRATULATE YOU AND NIKKI Finke on her article. Ms. Finke's account, of a young executive's pure ambition, smacks of a chapter in an imagined sequel to *Hollywood Babylon*. More frightening is the realization that Mr. Moloney may not have been the only entertainment executive doing business in this manner.

Richard Seth Abramson
BRONXVILLE, N.Y.

Class Action

BENNO SCHMIDT REFERS TO CUNY'S OLD moniker from the thirties, "Harvard of the poor" ["The Old College Try," by Robert Kolker, November 22]. Today, however, unlike during CUNY's often-touted "golden days," the best and the brightest from our city's schools are able to receive a college education in many schools around the state and nation regardless of their race or economic background, thanks to financial aid and schools' desire to create diverse student populations. CUNY's chief purpose, then, need no longer be to serve as the "proletariat Harvard," since superlative poor and minority students are often recruited

Photograph by Mira

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ABT'S *LE CORSAIRE* THE PASHA ARRIVES

Major corporate funding for the *Great Performances* series is provided by The Chase Manhattan Corporation and Global Banking from The Chase Manhattan Bank. Additional support for this program provided by the National Endowment for the Arts, The Rudolf Nureyev Dance Foundation, The LuEsther T. Mertz Charitable Trust, and PBS.

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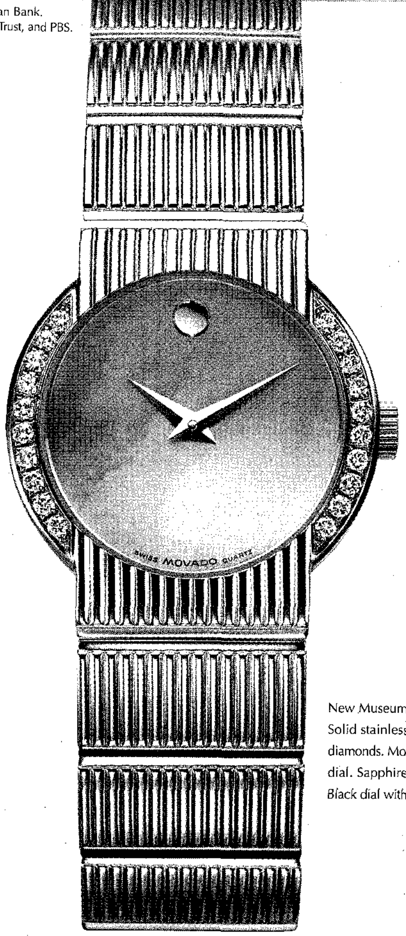

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by Harvard itself, unlike decades ago. Instead, CUNY's unique (though not sole) responsibility is to serve those students who may have faltered or been handicapped by a challenged public-school experience but nonetheless have the drive and ability to turn their lives around. To bolster standards is to put the standards cart before the accessibility horse and risk taking the "public" out of public higher education.

Nellie Santiago
State Senator, 17th District
BROOKLYN

I APPLAUD BENNO SCHMIDT IN HIS ATtempt to once again turn CUNY into a system in which students need not concentrate on the skills they should have acquired in high school. In the fall of my tenth and final year (fall 1997 to spring 1998) as a high-school mathematics teacher for the Board of Education, my principal mentioned a student of mine who had graduated in June and went to CUNY, only to drop out within ten weeks. My response was to ask how the student managed to graduate from high school when my having failed her should have resulted in her not having had enough credits to do so. The following spring (my last semester), I failed over a dozen seniors, none of whom had the basic arithmetic skills needed to sit in a trigonometry class. My principal reversed my grades, and the students were permitted to attend graduation; it was the first time in my ten-year career that I chose not to attend a graduation ceremony. For those CUNY professors who are worried that what underlies Benno Schmidt's reform will eventually mean the loss of their jobs, I encourage them to apply for any of the jobs currently available at the Board of Education. It does, after all, have a teacher shortage.

Teresa Colmenares
MANHATTAN

ROBERT KOLKER MAKES IT CLEAR THAT, today, when we speak of CUNY, we speak about the credibility of five men—Benno Schmidt, Herman Badillo, Matt Goldstein, Rudolph Giuliani, and George Pataki—and the need for them to come clean and speak clearly of their vision of what public higher education can and cannot contribute to the future of New York City. That there appears to be such acrimony among CUNY constituents—New York City taxpayers, high-school teachers, CUNY administrators, faculty, and students—re-

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flects the failure of these men to clearly articulate a mission for the City University and put the proverbial money where their collective mouth is. If indeed these men have a new vision for CUNY, then let them first propose the funds to implement their vision before changing anything. Hey, CUNY is no more Chicago State, Jersey City State, or San Francisco State than New York City is Chicago, Jersey City, or San Francisco.

David J. Bearison, Ph.D.
MANHATTAN

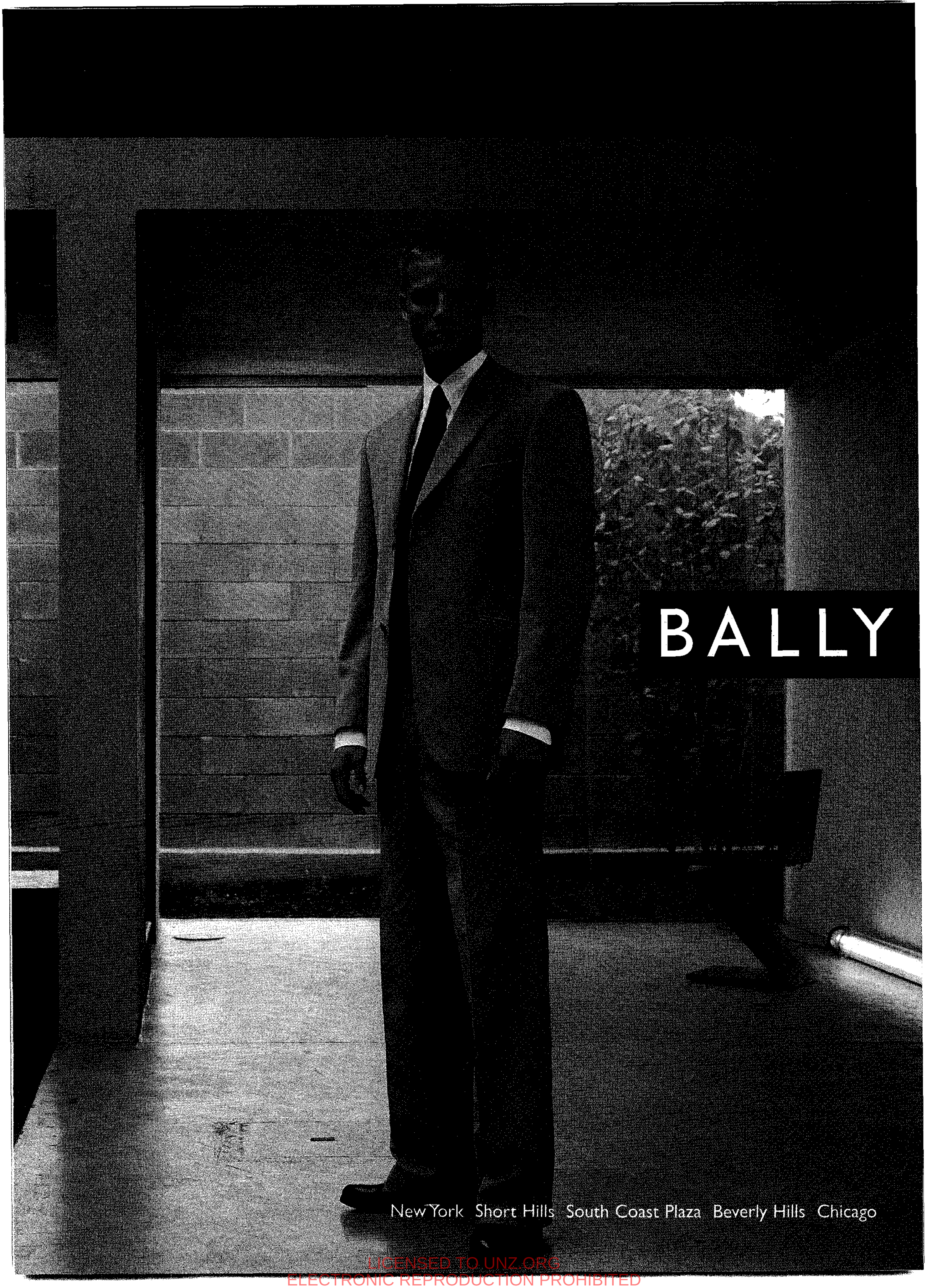
BENNO SCHMIDT'S GLIB AND GRATUITOUS comments about New Jersey City University demean the institution's mission, which for 70 years has enabled thousands of students to successfully achieve an excellent and affordable higher education. He also insults thousands of our alumni who are successful professionals and productive citizens. I was disappointed that an educator of such vaunted reputation would resort to inaccuracies and invidious comparison in order to promote his plan to "reform" CUNY. Certainly, in the quest to improve public higher education, reliance on ad hominem arguments is as much a disservice as it is unproductive. As a graduate of York College and the Graduate School of CUNY, I was personally dismayed by the implication that the limited-access private-university model should be offered as the only model for higher education in this country.

Carlos Hernández
President, New Jersey City University
JERSEY CITY, N.J.

More Than a Woman

DAME EDNA MAY DESCRIBE HERSELF AS a megastar-housewife ["The Fame of the Dame," by Eric Konigsberg, November 29], but I think of her as an international comic treasure. Watching Mr. Humphries work is like watching a master class in sophisticated clowning. How lucky we are that she is gracing this fair city with her presence, and how smart of you to put her on your cover. Painful as it was to read how devastated Mr. Humphries was by that awful 1977 *Times* review, now, 22 years later, it must feel very gratifying to be the toast of Broadway. Dame Edna, you go, girl!

Christine Lavin
MANHATTAN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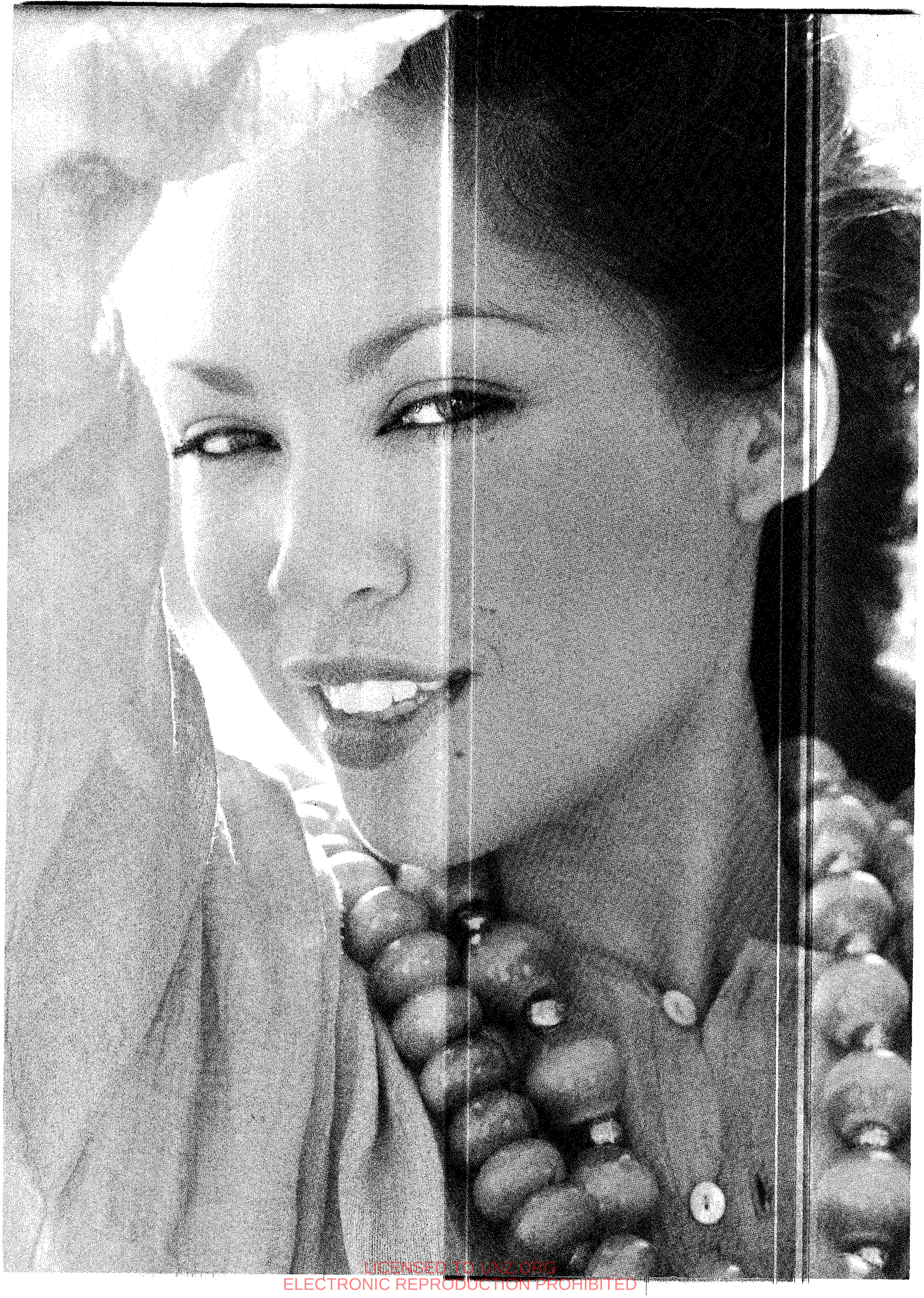

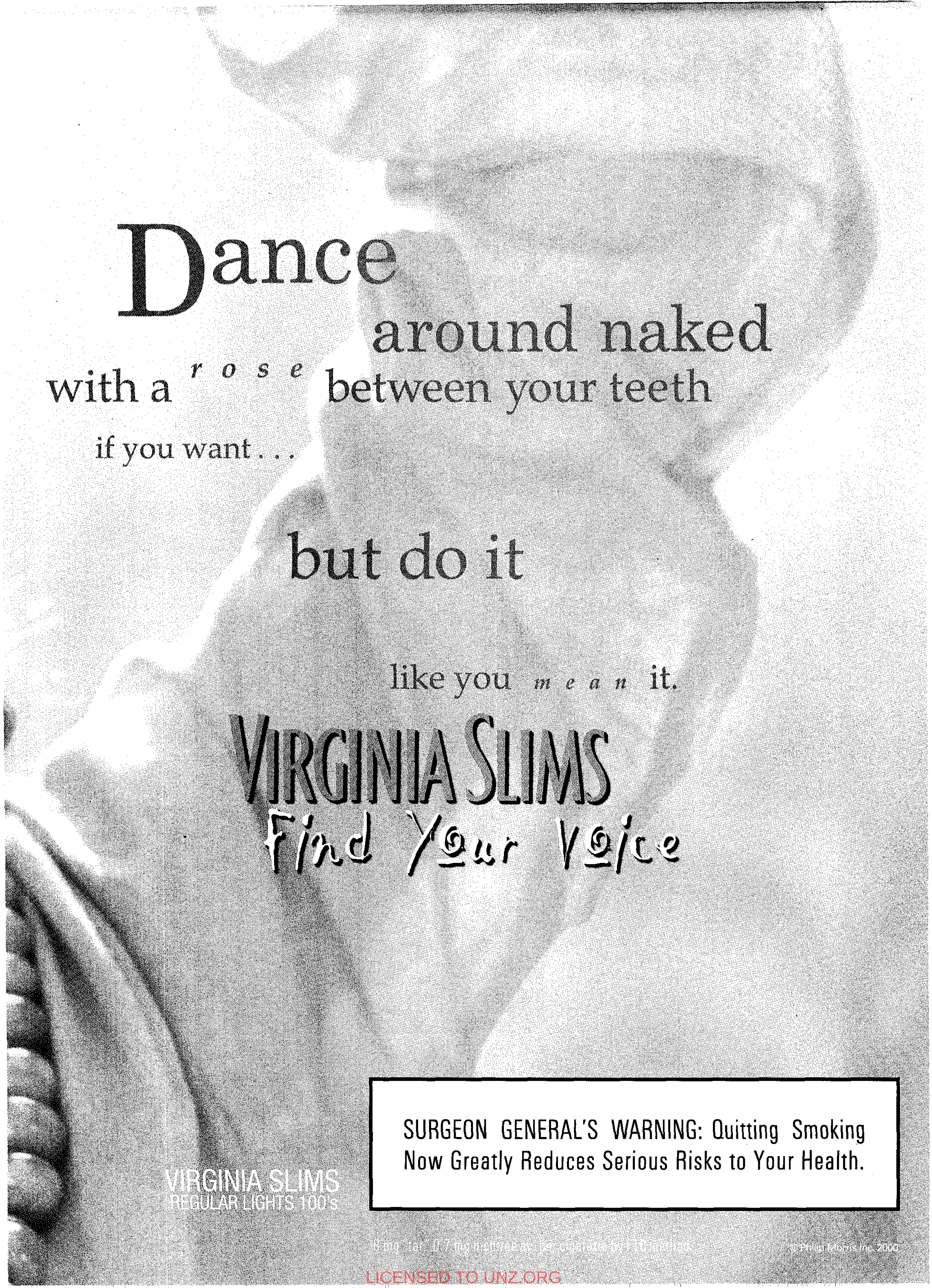
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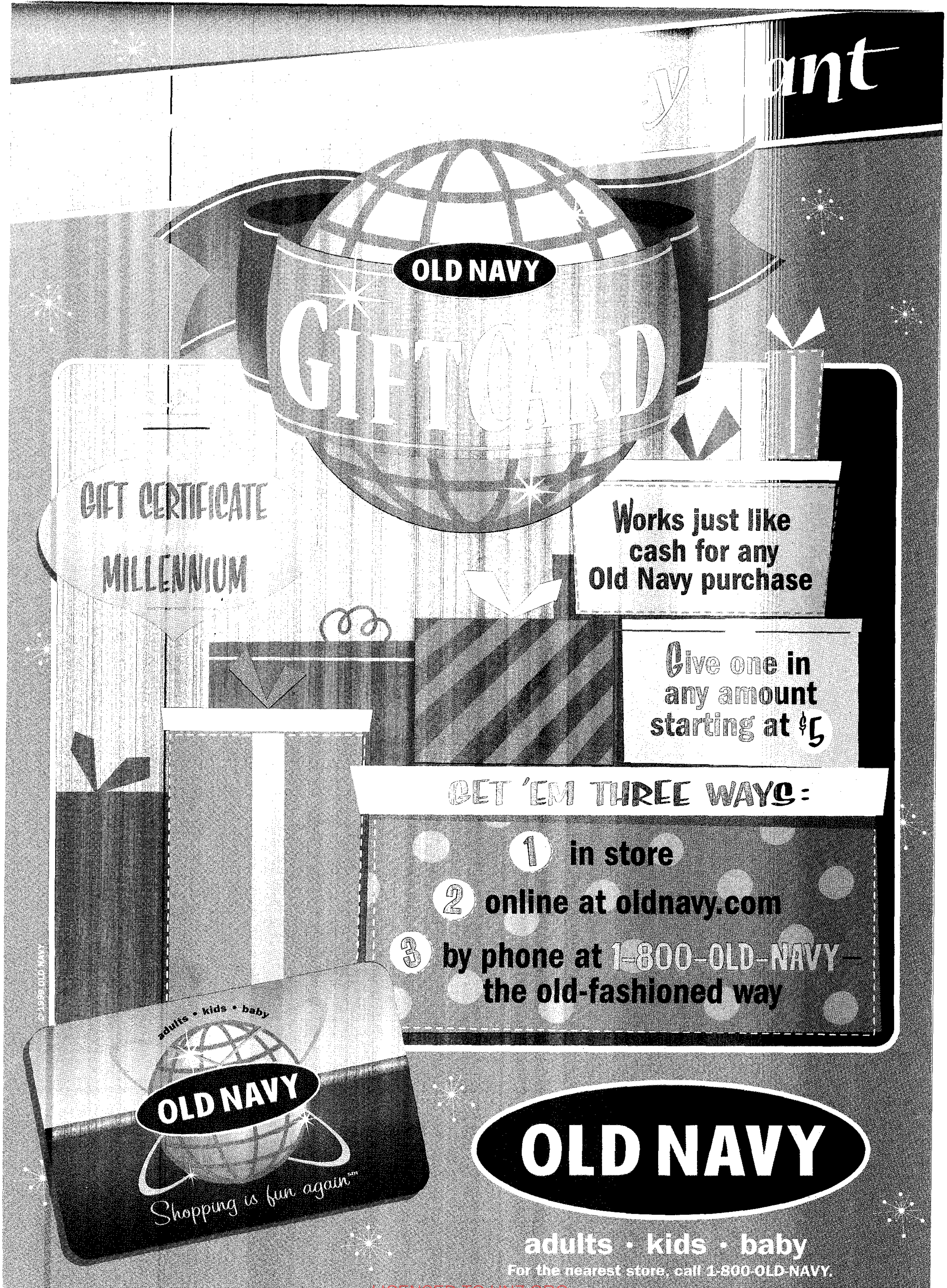

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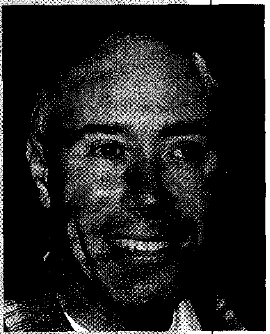
BY BETH LANDMAN KEIL

INTELLIGENCER

GEFFEN DISCONNECTS *THE OPERATOR*

David Geffen once thought his life story was fit for a King—but not anymore. Three years ago, *Wall Street Journal* reporter **Tom King** managed to get the media-shy Geffen to pledge his cooperation for the writer's proposed biography of the mogul, with Geffen even handing over phone numbers of his ex-boyfriends and helping to arrange interviews with some of his closest high-profile friends. According to a publishing source, he also agreed to have *no* control over the editorial content, convinced that King would deliver a delicate portrait and believing that his cooperation would stymie other, possibly harsher profiles in the works. But Hollywood sources say that midway through King's research for the upcoming book, titled *The Operator,* Geffen turned his back on the scribe and refused to grant King further interviews. Why the retreat? A publishing insider says that when Geffen's friends began reporting their frank exchanges with King back to the DreamWorks partner, Geffen realized that the tome would be more hard-hitting than he'd anticipated. When King showed Geffen a final copy of the work, sources say, "Geffen was furious," and he's been bad-mouthing the book ever since. Ironically, King's coup in landing the usually tight-lipped Geffen caused a bidding war among publishing houses, ultimately netting the writer a royal six-figure advance from Random House. King, reached in Los Angeles, pulled a Geffen himself—he had no comment.



Bill Cosby: Scaring the staff?

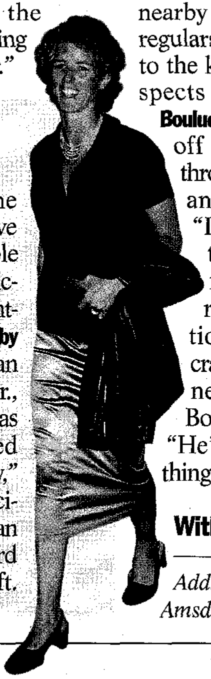
ALISON OUT OF THE INN

Alison Becker Hurt's Hamptons expansion has hit some shoals. The restaurateur, who owns upscale eateries Alison on Dominick and Alison by the Beach, branched out to the Inn at Quogue's restaurant this summer. But her relationship with the Inn's owners has unraveled, and Hurt is currently suing the three principals, **Hilton Smith**, **William Murray**, and **Elizabeth Murray**, alleging that they locked her out of the restaurant, refused to give back her belongings, and finally returned only some of them—damaged. "The whole thing came as a shock to her," says Hurt's attorney, **Bruce Levinson**. "They used her contacts and then discarded her." He maintains that the Inn's owners are having financial problems and are looking to use Hurt as a scapegoat. "Every week, we get a new list of her supposed belongings—but they've all been returned," insists Elizabeth Murray. "We are filing a countersuit." According to **John O'Connor**, attorney to the Inn's owners, his clients have filed court papers alleging that Hurt "wasn't running the restaurant in a responsible fashion from a business point of view. We are in the process of investigating the situation further."

COS SAYS THE DARNDEST THING

Comedian **Bill Cosby** can still get a rise out of an audience. While dining at posh restaurant Daniel last week, Cosby spied his old pal **Anthony Quinn** sitting at a nearby table. The two Daniel regulars decided to head back to the kitchen to pay their respects to chef-owner **Daniel Boulud**. Cosby caught the staff off guard when he burst through the swinging doors and loudly announced, "It's Immigration!" Although workers were at first stunned, "once they realized who 'Immigration' was, everybody cracked up," reports a witness. Says a diplomatic Boulud of Cosby's antics: "He's always doing something hilarious."

ANOTHER KENNEDY LANDS IN CUBA

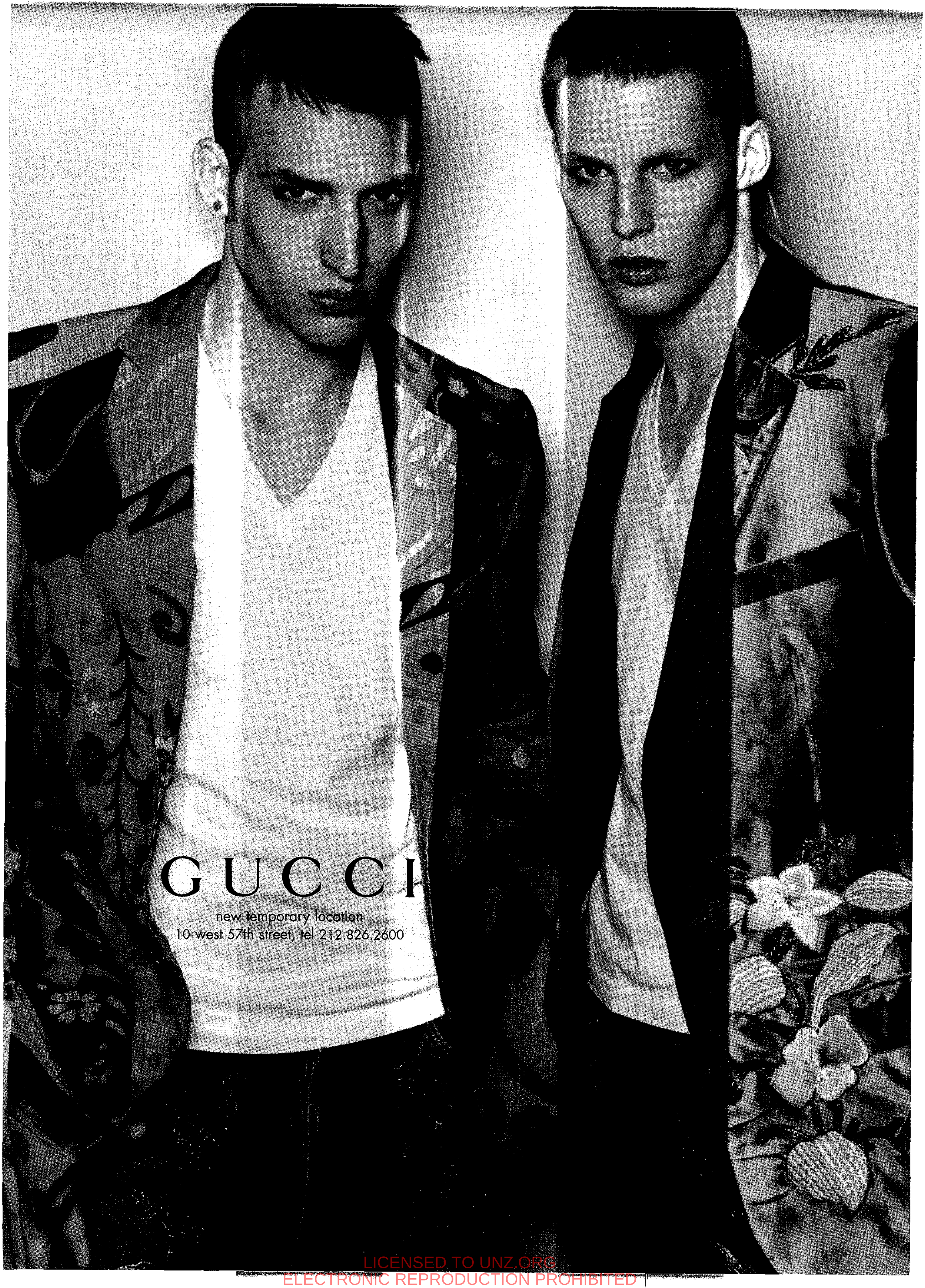


Now that tensions are again escalating between the U.S. and Cuba, another Kennedy presence is being felt on **Fidel Castro**'s soil. **Rory Kennedy** (pictured), the youngest offspring of Robert F. Kennedy, arrived on the commie-chic Caribbean isle last week with her mother, **Ethel**, in tow, to promote her documentary *American Hollow* at the annual Havana Film Festival—just a week after young refugee **Elian Gonzales** washed up on the Florida shore. Newlywed Rory traveled with husband **Mark Bailey** to the eleven-day international event in order to exhibit her film, which premiered on HBO last month, depicting life in an impoverished American family. But the young filmmaker is seeking more than just a movie audience: A friend of the Kennedy clan confirmed that there have been discussions regarding a possible rendezvous with the cigar-chomping dictator himself. Although Castro has granted meetings with Rory's siblings **Bobby Jr.** and **Kathleen Kennedy Townsend** and an interview with cousin John Kennedy Jr., no decision for a sit-down with Rory was confirmed. "Fidel has never turned down the chance to meet a Kennedy," says a Washington source. "He's fascinated by the family." The Kennedys plan to stay through the festival—no word on whether they'll be returning via raft.

With Braden Keil

Additional reporting by David Amsden and Suny Sehgal.

Photographs: clockwise from top left, Evan Agostini/Gamma Liaison; Andrea Renault/Globe Photos; Robin Platzer/Twin Images.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GOTHAM

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It's tough to tell who gets the credit for a notorious picture of Brooke Shields.

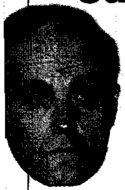
TEN-YEAR-OLD BROOKE Shields had a provocative beauty that launched a thousand controversies. Those notorious nude bathtub photos certainly helped Shields get her career-making child-prostitute role in *Pretty Baby,* but they also led to a lawsuit: In 1981, Brooke and her mother began a three-year court battle trying to wrest control of the pictures from advertising photographer Garry Gross. Though he won the case, Gross was blackballed by his industry, and for years, no one would touch the photos. Now, however, one of them hangs in the Whitney Museum's centennial show and has just been sold by Christie's for $151,000, a record for the artist.

But there's a twist. The artist is not Garry Gross, who took the picture, but Richard Prince, who took a picture of the picture. Prince is a well-known "appropriation" artist who, back in 1983, photographed the Gross photo and gave it the title *Spiritual America.* He then displayed it, anonymously and all alone, in a Lower East Side storefront rented solely for the occasion. "He enshrined the work," says his dealer, Barbara Gladstone. "There's something about isolating something and showing it in a different way which changes it totally." Creating meaning by changing the context is the raison d'être of appropriation art, but sometimes it can be awfully hard to see that added value—as in the case of Prince's picture, which is an exact photo of the original. "There's no difference," says Prince, "except that I took it. But I recognized that it had a life that none of Gross's other photographs did. It's almost like a picture out of Dante's *Inferno.*" (Is this why *Spiritual America* sold for a small fortune? It's worth noting that other Prince photographs sold at auction this year have gone, on average, for only about $14,000.)

Meanwhile, Gross was recently kicked off eBay for auctioning posters of the original photos for $75 to $200 apiece. "They were deemed potentially pornographic," he sighs, adding that his intentions for the Shields photos were always artistic. Originally, he had hoped to include them in a photographic book about the continuum between girls and women. But the Shields lawsuit devastated his career. And when Prince's lawyer called him up in 1992, almost a decade after the appropriation, to say that Prince planned to hang his photo in a Whitney Museum retrospective, Gross was too broke for another lawsuit. This was lucky for Prince, because "the courts would not have viewed such an exact copy favorably," says art lawyer John Koegel. Instead, they settled for $2,000, and Prince agreed to include Gross's name on the label whenever *Spiritual America* was displayed at the Whitney. To date, Prince has failed to comply. The museum, caught apparently unawares, scrambled to change the label last month when Gross called to complain. As payback, Gross went to the Whitney two weeks ago and took a photo of Prince's photo (pictured), bringing the appropriation full circle.

Although *Spiritual America* hung in both the Whitney and MOMA this fall, Gross has found it difficult to get a gallery show. "About 30 galleries turned me down last year," he says. "Many said the pictures were still too controversial." Last fall, the American Fine Arts Gallery in SoHo finally gave him a show that did "respectably," according to the gallery, with most of the prints priced at $2,500. Now, Gross says, he's taking matters into his own hands: This week, he is launching a Website called thewomaninthechild.com, devoted exclusively to selling his Shields photographs. At $300 each, they're a steal. NINA TEICHOLZ

Campaign-Trail Traffic Report



Union Square Park vigil against homeless policy draws 1,000, then Rosie chimes in. Was that brick-thrower even homeless? And did he even *do* it?

Donna does holiday shopping but pointedly skips men's floor at Versace. At least Bill and Hill are Xmasing together—before she moves out.

Supreme Court to reconsider Miranda rights. Not Rudy's doing, but hey, that's the kind of court Senator Rudy could dig!

Campaign manager Bill de Blasio takes helm. Savvy veteran is well received. Now all he has to do is make Hillary listen to him.

FLOTUS press secretary Marsha Berry hangs it up. Moving day penciled in. Chelsea to assume some First Lady duties. Dick Morris: Still think she's not running?

Her first direct challenge to Rudy: I dare you to back extension of family-leave law. He says, *Sure, why not?* Try again, Hill.

Photographs: top, Melvin Estrella; left, Frances M. Roberts; right, Richard Ellis/Corbis Sygma. Illustrations by Ingo Fast.

Will This Be on the Final?

Professors used to prove their cultural currency by teaching Madonna. But since the Material Mom has gone boringly bourgeois, they've had to find their transgression elsewhere. Now on the curricula at NYU and CUNY: the drag cabaret act Kiki and Herb, currently performing their holiday show, *Do They Know It's Christmas?*, at Fez.

When Justin Bond and Kenny Mellman dreamed up Kiki, the boozy sixtysomething lounge singer with a ratty bouffant wig and an even more tangled past, and Herb, her reticent piano player, they had no idea their creation would be the stuff theses are made of. José Muñoz, assistant professor of performance studies at NYU, first saw them perform in 1997. "I was teaching a class on queer theories," he says, "and Kiki and Herb were perfect—the way they investigate gender and reappropriate popular culture. At least five students write papers on their work each semester," including one master's thesis this year. After seeing the show several times, Eve Kosofsky Sedgwick made it a requirement for her students in Queer Performativity, a graduate seminar at CUNY.

"I try not to get too wrapped up in it," says Bond, who wears silver lamé to sing his punk renditions of Britney Spears and Nirvana songs. "I don't pander to a heavily gay audience with gay jokes, so I'm not going to pander to academics with theory jokes."

LIZ WELCH

Batteries Not Included

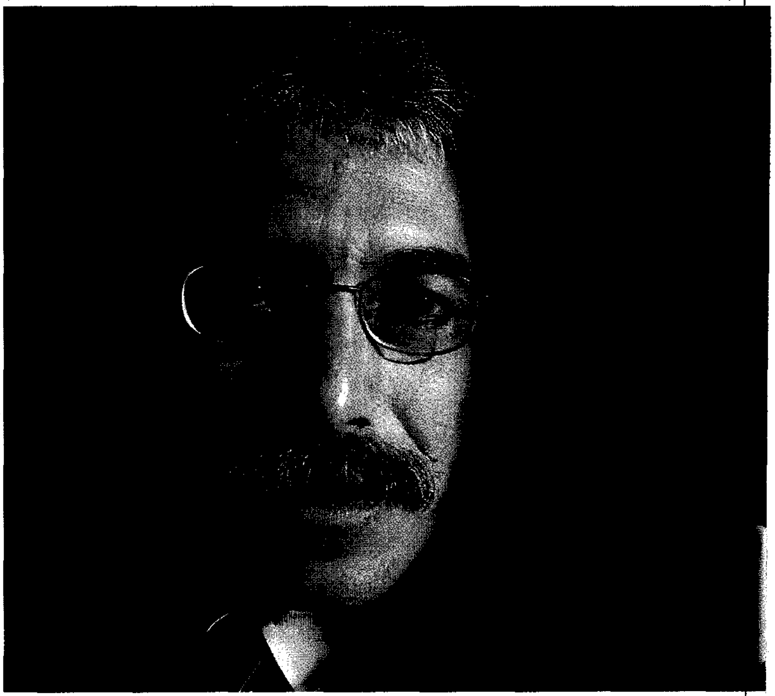
Columbia-Presbyterian's Dr. Harold Sackeim doesn't shock easily.

THOUGH IT BEARS LITTLE RESEMBLANCE these days to the jolts received by Jack Nicholson in *One Flew Over the Cuckoo's Nest,* the mere mention of shock treatment still makes most people's hair stand on end. But electroconvulsive therapy, or ECT, has advanced far enough that a surgeon general's report released this week endorses it as "a safe and effective treatment for depression." Before strapping themselves in, however, New Yorkers may want to stop off at Columbia-Presbyterian Medical Center, where the world's top ECT expert is conducting research into the next generation of high-tech anti-depression therapy.

"We're working on a way to no longer use electricity at all but to use very focused magnetic fields to target particular areas of the brain for seizure induction," says Dr. Harold Sackeim. Transcranial magnetic stimulation, or TMS, has been around for years, but only as a way to study the brain. As a treatment, it may have certain advantages over traditional ECT, in which patients are sedated beforehand and are often disoriented afterward. "When you get nonconvulsive TMS," Sackeim says, "you can basically sit in a chair and read a newspaper."

Dr. Sarah Lisanby, who leads Sackeim's TMS research team on 168th Street, is trying out the treatment on Columbia-Presbyterian's primate population, and human trials are due to begin next year. With ECT, "electricity gets smeared and degraded by the resistance of the scalp and skull," says Lisanby, her gray-green eyes flashing with excitement as she sits in Sackeim's corner office overlooking the Hudson River. "With TMS, you get better control." You also avoid some of ECT's more disturbing potential side effects, such as transient (and sometimes permanent) memory loss and, on extremely rare occasions, death.

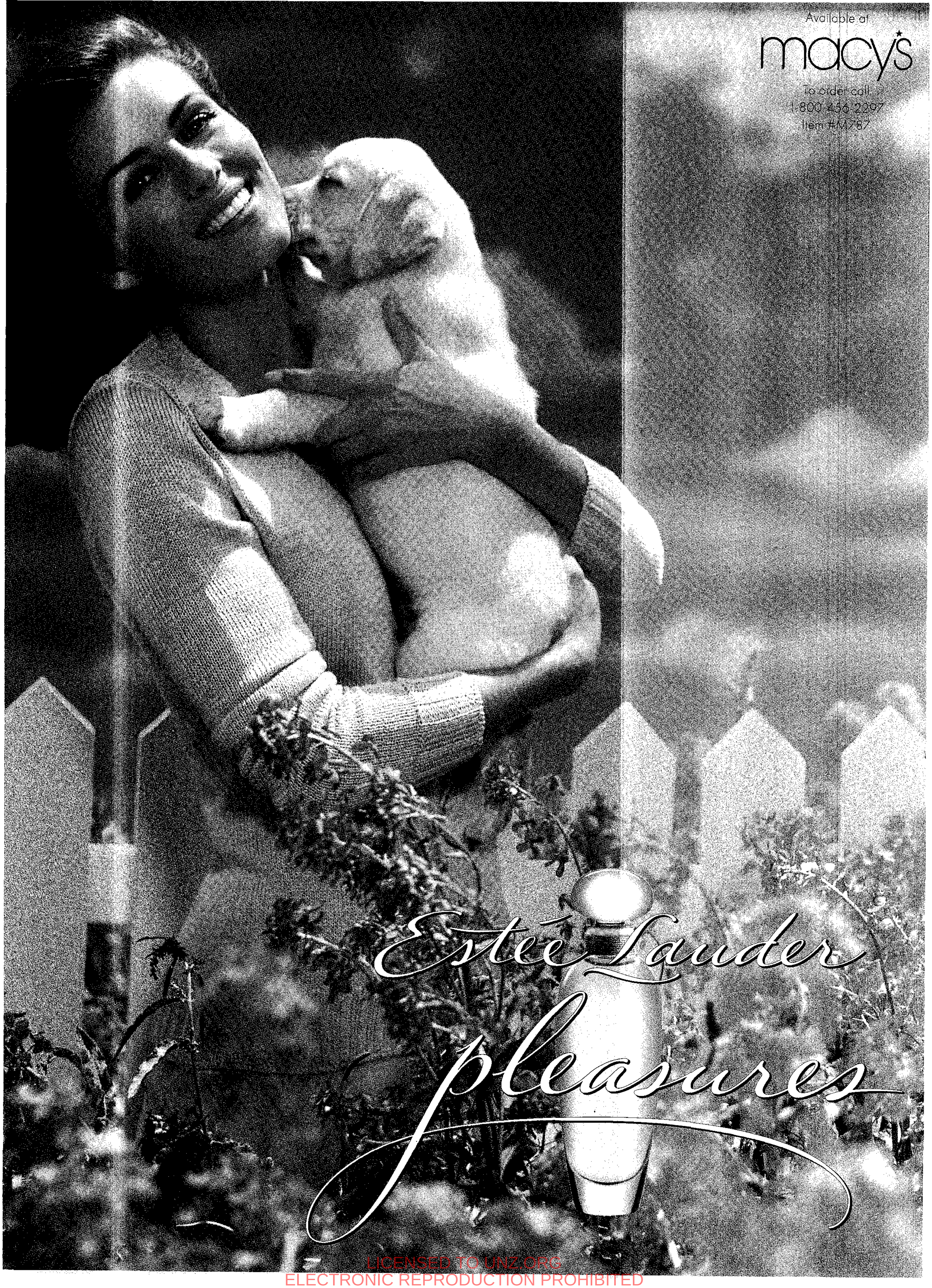
Sackeim and Lisanby recently took off for Acapulco—but not to test the effects of sunshine and tequila on depression. Sackeim is presenting a new study this week to the American College of Neuropsychopharmacology. That study involves something called vagus-nerve stimulation, or VNS, a distant cousin of electroshock, in which an electrode implanted in the chest wall stimulates the vagus nerve in the neck every five minutes or so, 24 hours a day. "It's pretty wild," says Sackeim. Already approved for use in treatment-resistant epilepsy patients, VNS, according to the new study, may also be useful in treating extreme depression. A study designed to win FDA approval for VNS as a treatment for depression already has the initial go-ahead.



Though some patient-advocacy groups are up in arms over the surgeon general's report, ECT is now enjoying greater acceptance among doctors than it has in decades. But even if you're sure you'd be able to find your way back to the office after a few juicings a week, consider that most doctors still prescribe the treatment only for the most severe or urgent cases, or those in which psychotropic medications have proved ineffective. Sackeim's new treatments may dodge ECT's side effects, but he stands firmly behind the therapy as it exists today. He replies in the negative when asked whether he has undergone the treatment himself. "But I would," he adds after a pause, "if I needed it."

ROGER BEAME

Photographs: left, Kent Pell; right, Andrew Lichtenstein.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Ethan in the Lions' Den

How does the Public Library compete with other holiday-season benefits? Cue Mr. Hawke.

"I DON'T WANT TO KID ANYone," says Ethan Hawke, whose trademark scruffy visage is staring out from a podium at the New York Public Library just as cocktail hour begins. Two hundred members of the Young Lions, a new junior benefit committee for the library, have taken their wine glasses with them as they settle into seats to hear Hawke read T. S. Eliot's poem *Ash Wednesday* and a portion of his second novel, still in progress. "I have no idea what the poem really means," Hawke admits, to sympathetic giggles from the mostly female and overwhelmingly blonde assemblage. "Every time I read it, I understand it less and less. But," he ventures gamely, "maybe it will go okay."

A far cry from the typical smoke-filled reading downtown at KGB, littered with bottles of Red Stripe and open packs of Camels, tonight's scene is an impressively posh coterie of writers, agents, book editors, and literary-minded I-bankers, all of whom seem to be charmed by the befuddled auteur before them. Agents and bankers may be used to pulling out their wallets, but struggling authors aren't usually known for their check-writing. Nevertheless, Young Lions program coordinator Hannah Griswold has had a surprisingly easy time turning them into philanthropists. That may be because of the boldfaced committee list, which includes Hawke, novelist Melissa Bank, *The New Yorker*'s Anthony Lane, and George Stephanopoulos, who will be moderating a discussion on the future of political journalism next month. Cochair Rick Moody led a panel in October with novelists Jennifer Egan, Junot Díaz, and Susan Minot. "Most writers are incredibly heartfelt about libraries. After all, we make the principal product that is stored in them," says Moody. "The New York Public Library has my eternal fealty."

While some surely have the love of literature uppermost in their minds, other attendees are happy to expense the $300 membership fee for its networking potential. Before tonight's program kicked off, the crowd—more Upper East Side than the congregation at Moody's soirée—exchanged cards and introductions as Hawke busied himself with the hors d'oeuvre and revealed how he settled on his material. "I read it one night," he said, dipping a mini chicken wrap into soy sauce, "and it just brought me pleasure."

At the podium, he moves on to his own work, about a young pregnant former model on the lam, as his wife, Uma Thurman, beams behind glasses in the front row. A blonde in the second row closes her eyes to listen. "His voice!" whispers her neighbor, clutching her black alligator Kelly bag. "He should just make the book-on-tape." Little, Brown, are you listening? SARAH BERNARD

Christmas Stockings

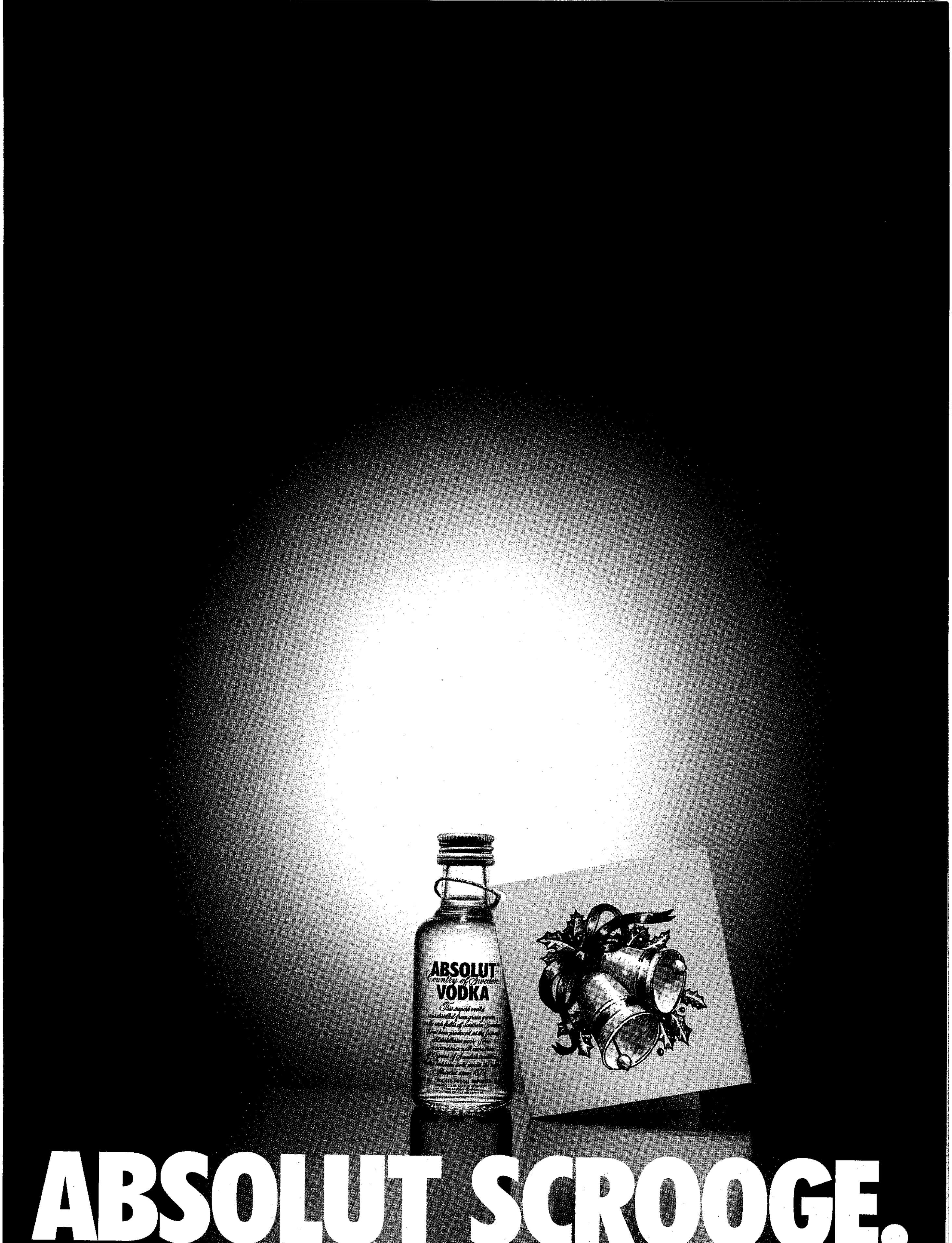
A tax break turns charities into masters of the universe.

MARCIA STEIN MAY NOT BE A DAY trader, but she's getting pretty good at playing the market. Last month, the executive director of Citymeals-on-Wheels included a note in the group's Thanksgiving mailing asking donors to give stock instead of cash; since the charity wouldn't have to pay the capital-gains tax, donors could effectively give more while skirting the IRS. Within weeks, Citymeals got $48,000 in stock transfers—a quarter of its total holiday-season donations so far, and four times the amount of stock it received last year. A West Side couple, typical $100-a-year givers, sent in 80 shares of ST Microelectronics. Stein hadn't heard of the business, but she could do the math—$10,949.60. "It's altruism and self-interest working at the same time," she says.

Stock donations are nothing new in the philanthropic world, but this year the bull market is benefiting even the smallest nonprofits. "When you see food banks doing it, you know something's going on," says Stacy Palmer, editor of the *Chronicle of Philanthropy*, who notes that the stock-based Fidelity Charitable Gifts Investment Fund (a clearinghouse that saves donors the trouble of picking individual charities) is ranked third in private donations nationally behind the YMCA and the Salvation Army.

Local charities such as Citymeals-on-Wheels, God's Love We Deliver, and the Community Service Society of New York follow a strict policy of immediately cashing in donated shares—but others are tempted to stay and speculate awhile. City Harvest executive director Julia Erickson says her group's stock donations tripled last year; now she plans to hire an investment firm to help it ride the bull a little longer. "One donor indicated that she would like to make a much larger gift, provided we keep it," Erickson says. "She *lives* off her stock—so she thinks we could live off it, too." ROBERT KOLKER

Photograph by Sylvia Plachy.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Musical Chairs

Photographs by Patrick McMullan

THE MUSIC AND FASHION WORLDS COLLIDED ONCE AGAIN AS SUPermodels and soul sisters swapped duties at the December 4 opening party for the Christian Dior shop in the new LVMH Tower. Model Iman, escorted by *Vibe* magazine's dapper Emil Wilbekin instead of rock-star husband David Bowie, dashed out soon after dinner, missing the new fashion-party favor—a live performance by the latest funky diva. Tonight it was Foxy Brown, who performed her raucous set in the penthouse to a sea of models waving their hands on the disco floor below. The pint-size Brown, clad in the slinkiest of Gallianos, had a few more assets to show off than many of the underfed models on the dance floor. She worked the army of paparazzi, shaking her hips and puckering her lips, outdoing any catwalk performance. On the other side of the room, tabloid-terrorized party girl Kate Moss, wearing a subdued black gown and her brunette hair in a chignon, shooed away a photographer who politely asked to take a few snaps. (Posing for the camera is *work* for a supermodel.) What she really wanted to do, it seemed, was to dance and hang out with musician types. But by the time she was safe from flashing bulbs, Aerosmith's Steven Tyler had already said his good-byes. Quasi rocker Donovan Leitch was available for conversation, but Moss didn't seem interested. Instead she chatted with the next-best thing to a rock star—the D.J., Jeremy Healy. MAURA EGAN

1

ROCK
ROYALTY
ROCK
ROYALTY
2

3

4

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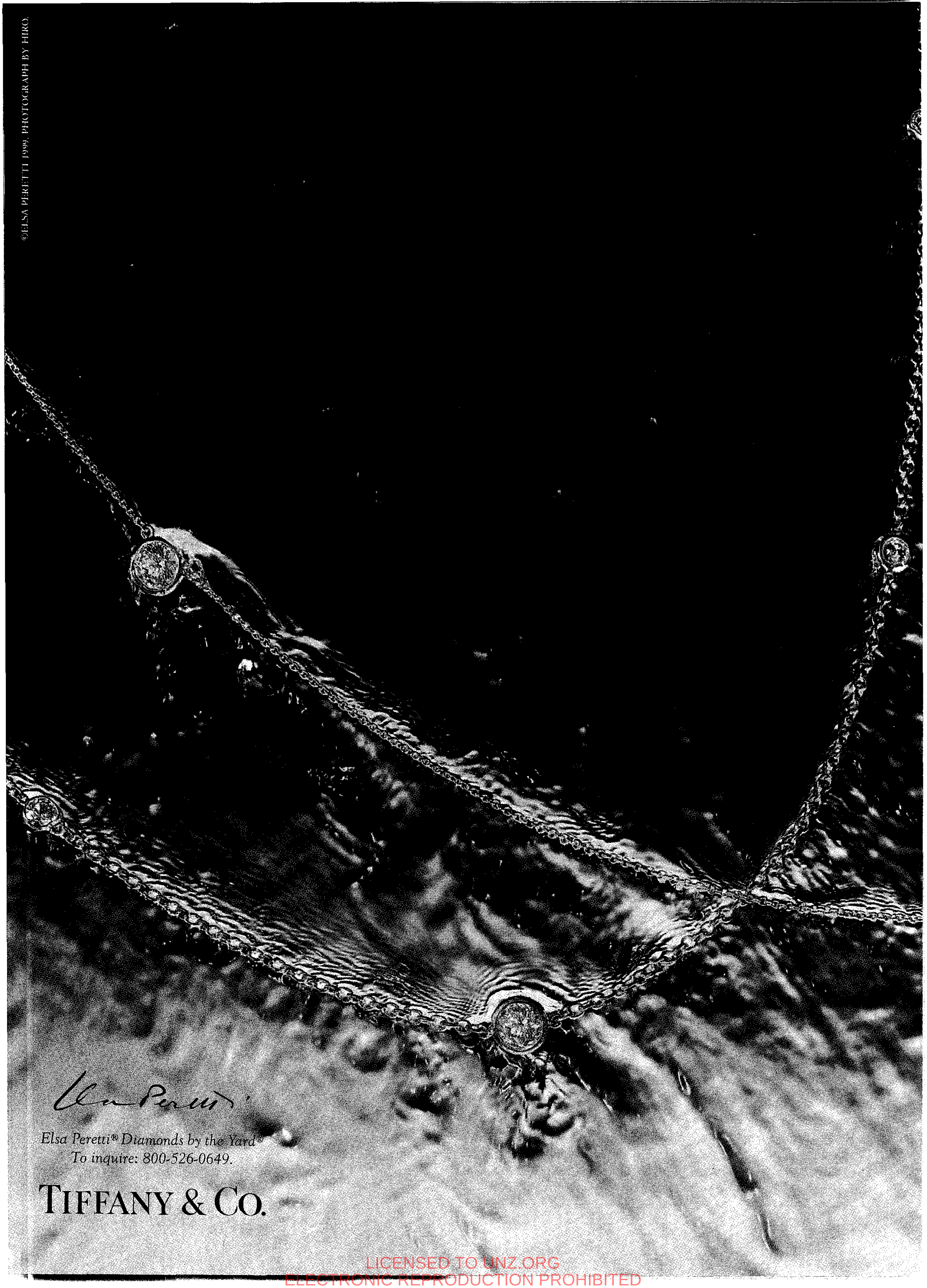
8

9

1. John Galliano and Foxy Brown at the Christian Dior boutique opening. 2. Liv Tyler and Stella McCartney at the Metropolitan Museum's Costume Institute Ball. 3. Robin Renzi, Julia Roberts, and Michele Quan at the opening of the Me & Ro jewelry boutique in NoLIta. 4. Joe Montana and John Elway at the *Sports Illustrated* Twentieth Century Awards at Veruka. 5. Donatella Versace and Tom Ford at the *Vogue*/VH1 Fashion Music Awards at the 69th Street Armory. 6. Ross Bleckner, Carolina Herrera, and Cathy Horyn at Jeffrey for the Community Research Initiative on AIDS (CRIA) benefit. 7. Karl-Friedrich Scheufele and Laetitia Castas at the launch of the Pushkin jewelry collection at the Chopard Boutique. 8. Elizabeth Hurley and Tony Shafrazi at L'Oréal's Ovarian Cancer Fund benefit at Roseland. 9. Mary Kennedy, Robert Kennedy Jr., Sharyn Mann, Patrick Kennedy, and Sirio Maccioni at the Food Allergy Ball at the Plaza.



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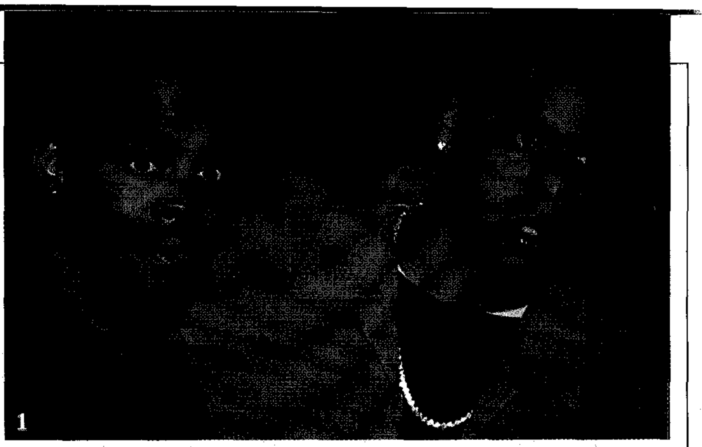
TIFFANY & CO.

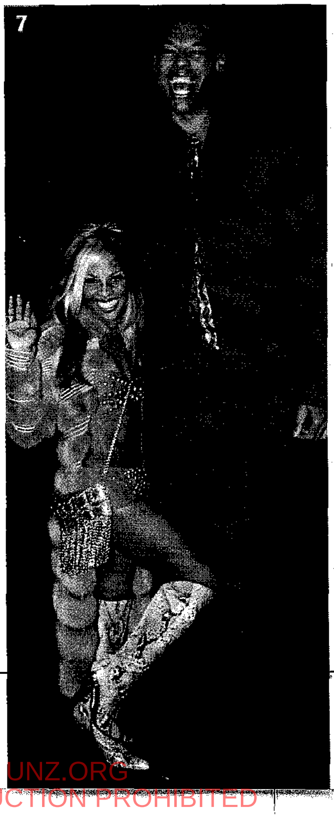
New York Awards

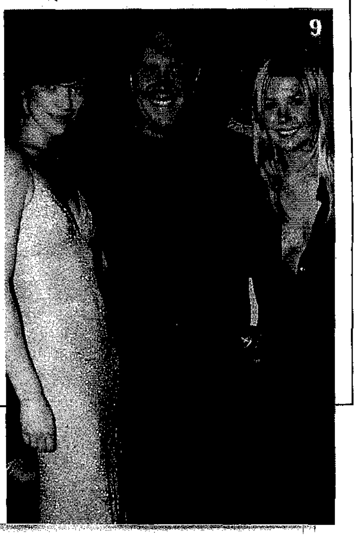
Photographs by Patrick McMullan

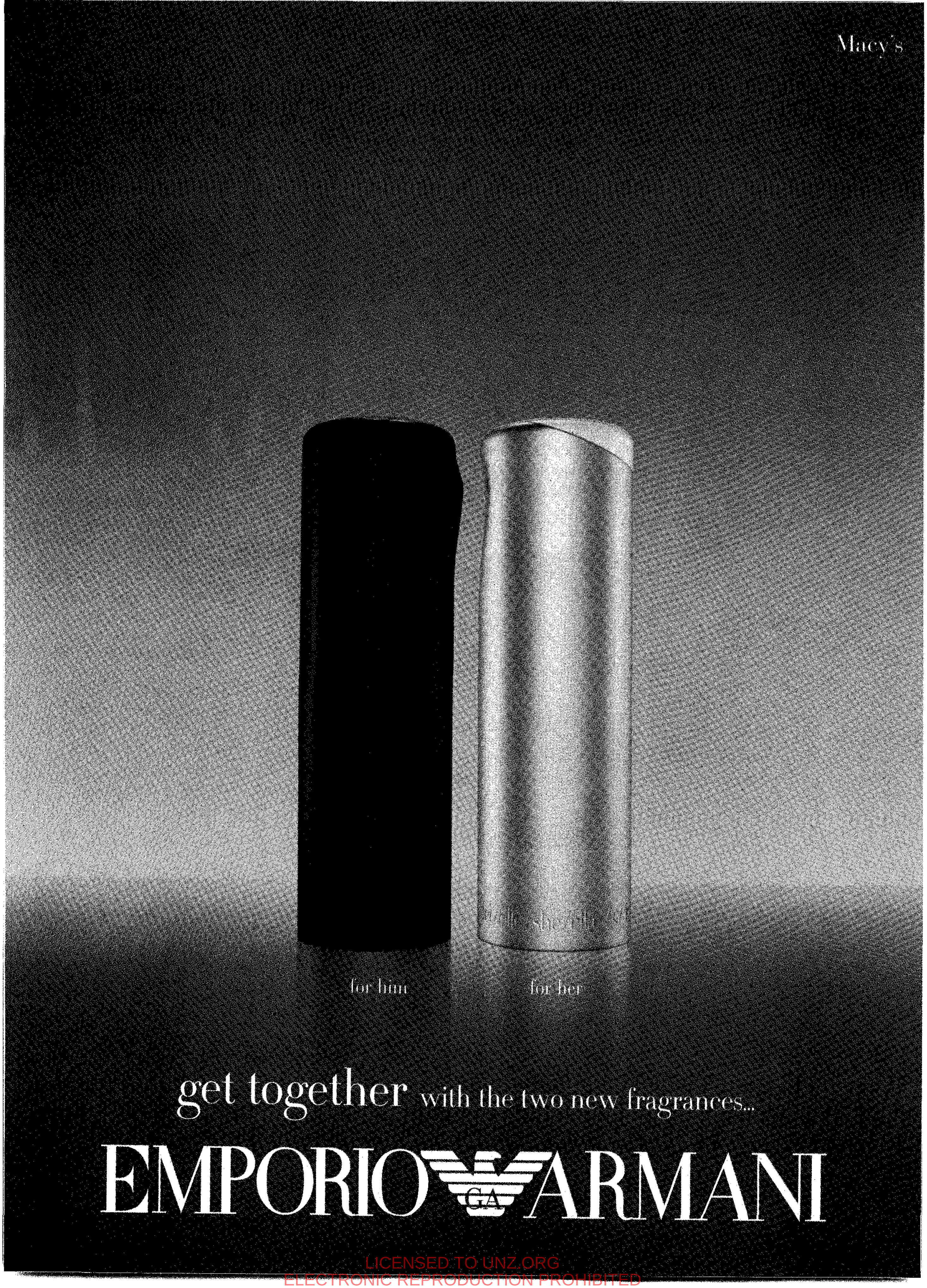
BIG STARS AND TINIER ONES GATHERED AT NBC'S *SATURDAY Night Live* studio on December 6 for the taping of the 1999 *New York* Magazine Awards. A baby-faced Jay-Z whooped it up during a preshow photo shoot, cheering on teensy pal (and fellow honoree) Lil' Kim as she modeled her ultraglam, in-the-pink getup for an admiring audience. "My boots are from Donatella," she giggled. "I *love* her stuff!" But despite Kim's stiletto heels, she barely reached the waist of Marcus Camby, another honoree, when she later offered the New York Knick a congratulatory hug. An excited Mario Cuomo did a few inches better in the height department when he introduced himself to the sweet-looking basketball star. Steven Seagal, dressed in a casual cheongsam and jeans, towered over just about everybody else save Jay-Z's bodyguards. Backstage, presenters Tara (*American Pie*) Reid and a lanky Milla Jovovich gushed like little girls as they rehearsed their lines and checked out each other's gowns. Reid, who wore a black floor-length bustle skirt and matching blouse, helped Jovovich keep her sequined sheath from falling below her navel, offering a tip: "You need double-stick tape." Designer Michael Kors, an honoree, chimed in: "Double-stick does miracles." Presenter Joan Rivers, a veteran of all the stage tricks, was just pleased to finally pick on someone her own size. As the cameras rolled and the show's co-host Sarah Jessica Parker introduced the comedian, Rivers cried: "I love you because we're both small!" The show airs on WNBC-Channel 4 on December 13 at 7 P.M. M.E.

1. Chris Rock and Jay-Z. 2. Puff Daddy and Clive Davis. 3. Joan Rivers and Lil' Kim. 4. WNBC's co-anchor Dean Shepherd and Primedia's chairman and CEO, Tom Rogers. 5. Ed Koch, Tama Janowitz, and Mario Cuomo. 6. *New York* Magazine's publisher, Alan Katz, and editor-in-chief, Caroline Miller; co-hosts Sarah Jessica Parker and Chris Noth; *and deputy editor Maer Roshan. 7 Lil' Kim and Marcus Camby.* 8. Edward James Olmos and Judith Light. 9. Milla Jovovich, Michael Kors, and Tara Reid. 10. Q-Tip and Deborah Cox.








Macy's
for him
for her
get together with the two new fragrances...
EMPORIO GA ARMANI

GOTHAMSTYLE

FRIDA'S CLOSET
FRIDA'S CLOSET

Bitten by the Glitter Bug

Prada plainclothesmen may just have to learn to love the resurrected eighties rhinestone-and-crystal look—it isn't going back to Bob Mackie's workshop anytime soon. *Allure* editor and design dilettante Sasha Charnin is studding Pucci scarves and vintage bandannas with hundreds of gems for rhinestone cowgirls to tie around their necks ($150–$225, available at Kirna Zabête). London designer Gaby Harris's Studd Label tank tops and tees ($175–$195, available at Searle) embellished with jeweled ticking have been spotted on Brit stars like Patsy Kensit and the Spice Girls. And don't expect the glitz to be packed away like Christmas-tree tinsel after the holiday season: Designers from Sonia Rykiel to Alexander McQueen have added plenty of sparkle for spring.

MAURA EGAN

Take a Number

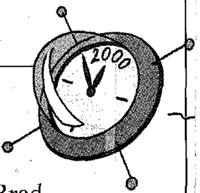
While Issey Miyake presents his clothing-as-art exhibit at the Ace Gallery, some fashion-forward boutiques are peddling their own togs in the name of high art. At Frida's Closet in Brooklyn (296 Smith Street), designer Sandra Paez numbers her scoopneck tees and slip dresses like a series of lithographs. The designers at A Détacher in NoLIta (262 Mott Street), who liken themselves to curators, produce just six A-line skirts at a time. A few stores away, the gallery-like Zero offers as few as three pieces of each avant-garde item. The museum mood may be a bit much for Banana Republic regulars, but it almost guarantees that you won't see anyone else wearing your new asymmetrical dress at the corporate Christmas party.

LAURA MECHLING

Sidewalk Sale

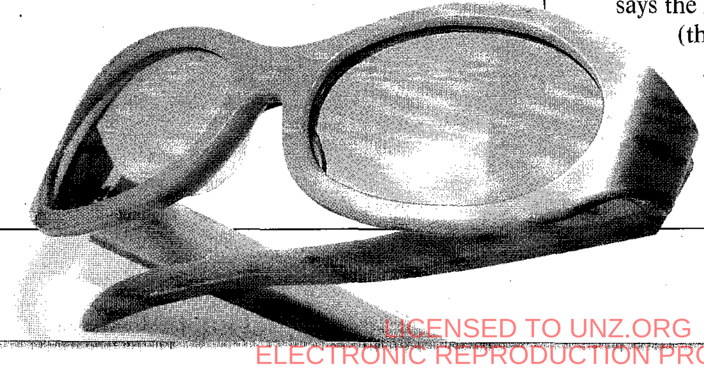
Instead of waiting tables to earn rent money between theater gigs, downtown actress Judy Bauerlein decided to sew a few skirts to sell during the leaner months. The resourceful designer retails Booty Wear, a line of silk and wool bustle skirts and camisoles ($20–$50), outside her friend Mary Gearhart's photo gallery at 252 Mott Street. Her Saturday-afternoon stoop sales in the heart of NoLItaville have been sellout performances since last summer: Neighborhood bohemian girls crowd the sidewalk hoping to snatch up one of Bauerlein's bargain-basement designs between pit stops for lattes at Café Gitane and kitten mules at Sigerson Morrison. For those who miss the weekend street fair, some of the hot-ticket items are available at boutiques like Louie (68 Thompson Street) and Max and Roebling (189 Bedford Avenue, Brooklyn). M.E.

MILLENNIUM WATCH

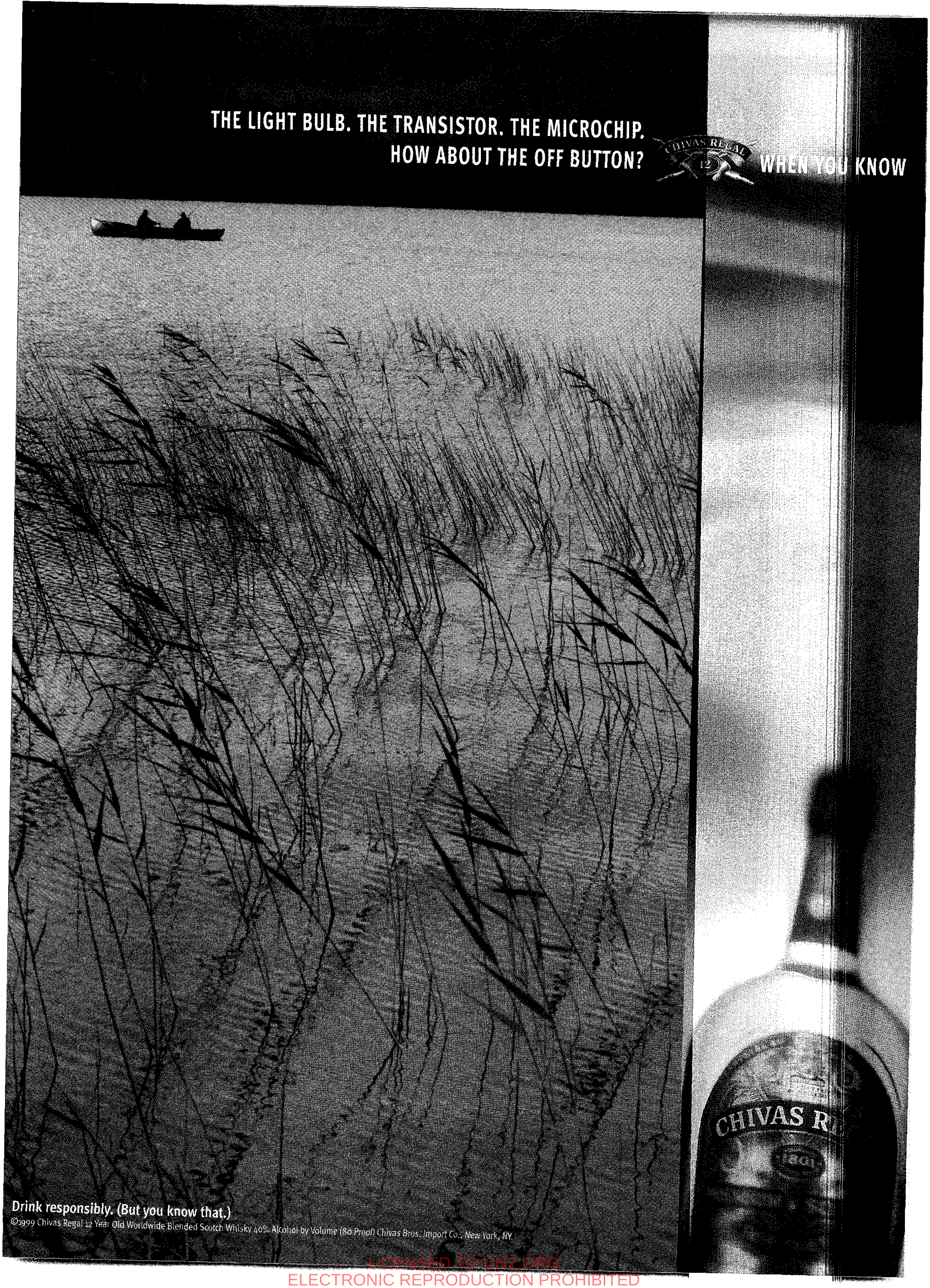


It looks as though some of us won't be seeing the year 2000 through rose-colored glasses. Hip eyewear designer Robert Marc, who dresses many famous eyes (including those of Brad Pitt and Ellen Barkin) has issued the Freudenhaus Millennium sunglasses ($258), a limited-edition pair of platinum wrap frames with cerulean lenses (Pantone's official color for the millennium). A Marc spokesperson says the concept is "spaceship or *Logan's Run*" (though earthly revelers could mistake them for just another pair of Canal Street Ray-Ban knockoffs). While they might be a bit too sporty to wear with your New Year's Eve gown, they'll certainly come in handy the morning after.

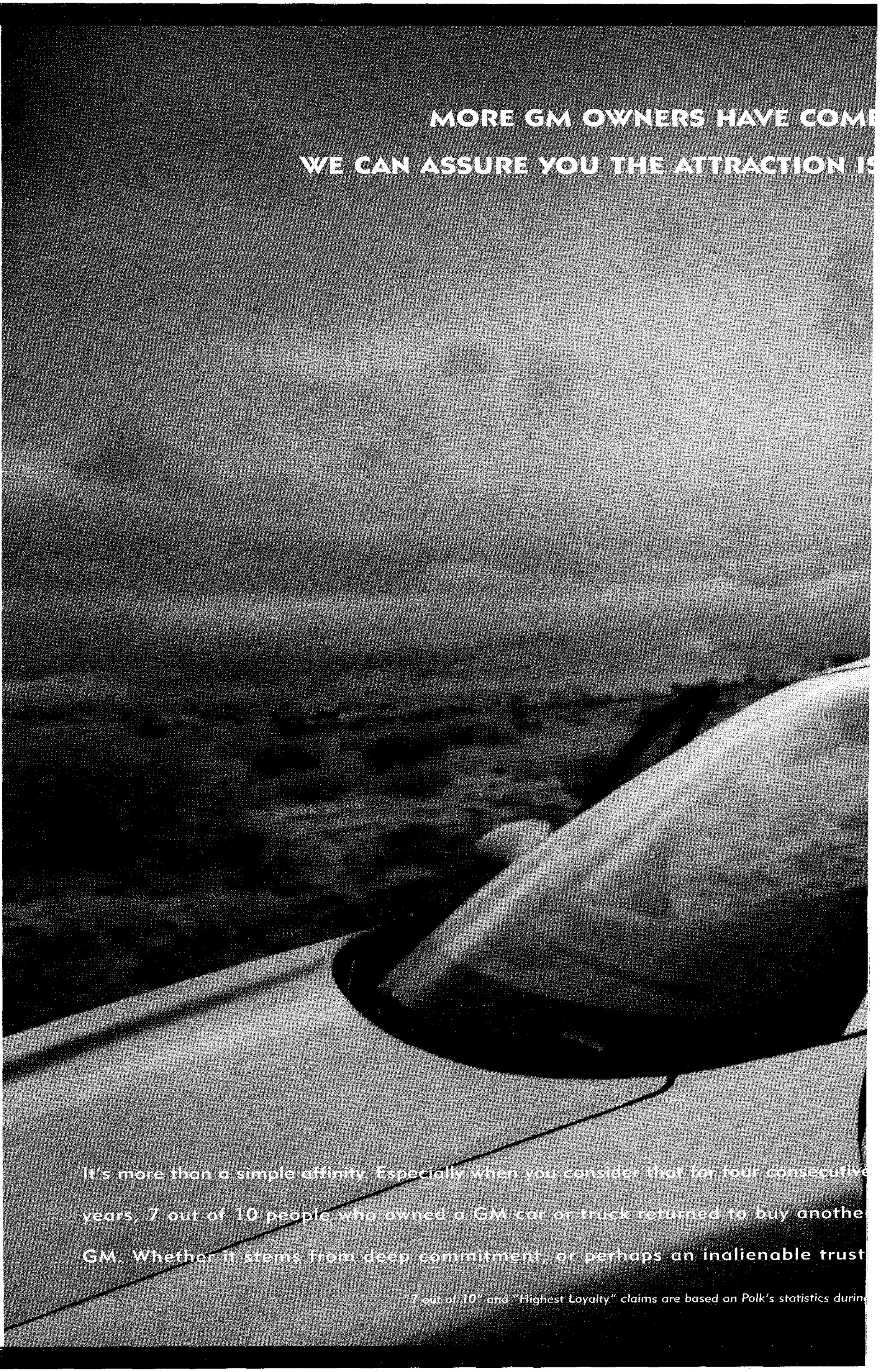
BETH LANDMAN KEIL



Photographs: clockwise from top right, James Baigrie; Michael Kraus; Eric McNatt; Michael Kraus (2). Illustration by Ingo Fast.


THE LIGHT BULB. THE TRANSISTOR. THE MICROCHIP.
HOW ABOUT THE OFF BUTTON?
CHIVAS REGAL
12
WHEN YOU KNOW
CHIVAS R

Drink responsibly. (But you know that.)
©1999 Chivas Regal 12 Year Old Worldwide Blended Scotch Whisky 40% Alcohol by Volume (80 Proof) Chivas Bros. Import Co., New York, NY.



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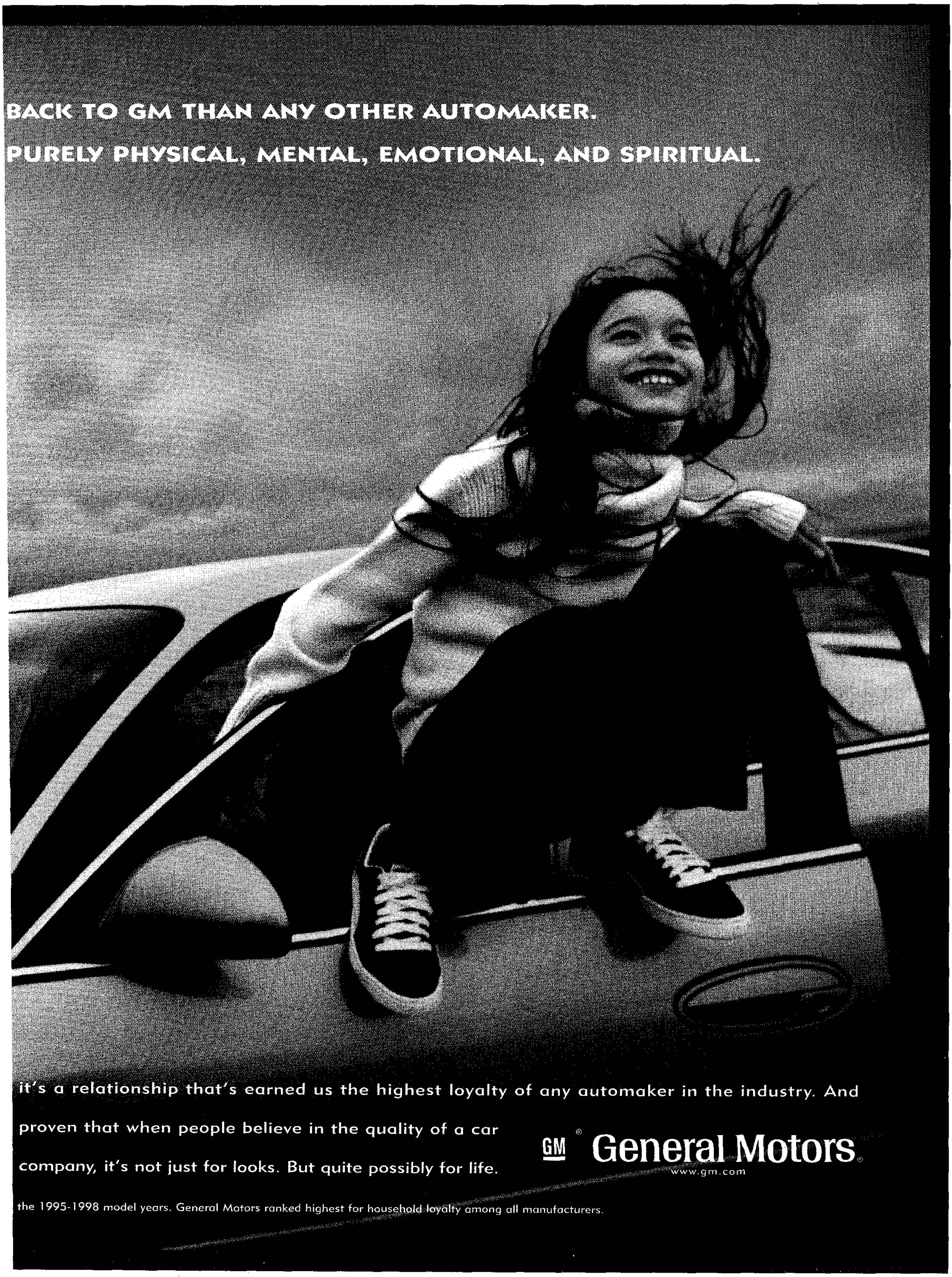
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the 1995-1998 model years. General Motors ranked highest for household loyalty among all manufacturers.

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ADVERTISING SIMON DUMENCO

Campaign Trail

Dark-horse dot-coms spent billions to build their brands—but in the battle to create the year's best advertising, good old-fashioned not-coms won the day.

FOR A BRIEF MOMENT, AT THE START of the year, it almost seemed like the flash flood of e-dollars cascading toward ad agencies might finance a much-needed creative boom. What better opportunity to tear up the advertising rule books? An industry like new media, created overnight, needs—demands—a fresh approach to brand-building.

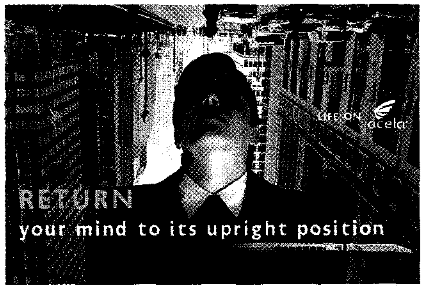
Mullen Advertising's **Monster.com** spot, which first appeared during the Super Bowl, was a promising kickoff. It featured sweet-faced kids spouting caustic adult sentiments about career stagnation ("When I grow up, I want to be paid less for doing the same job"; "I want to claw my way up to middle management") and two consecutive dead-on tag lines: "What did you want to be?" followed by "There's a better job out there." The message: Log on now and avoid job-induced soul death.

But it's all been pretty much downhill since January. A disturbing number of agencies seem to have decided that the only way to break through all the e-clutter is with attitude—shrill, in-your-face, teeth-rattling attitude. The common arsenal: abrasive voice-overs, toilet humor, even animal abuse.

Redemption came only in the flurry of recent holiday-season ads, particularly those from **Amazon.com** (its irresistible toy spot stars maniacally grinning, sweater-clad singers who look like they were exhumed from *The Lawrence Welk Show*) and **Pets.com**, which has an icon-in-the-making with its Sock Puppet, a sassy, diminutive mutt that MTV should pair up in a *Celebrity Deathmatch* with the Taco Bell chihuahua. In the end, some of the year's most risk-taking creative work came not from the flush, supposedly forward-thinking dot-coms but from old-school brick-and-mortar retailers.

YOU DON'T NEED A VEST, AND YOU CERtainly don't need another pair of khakis. So how did **The Gap** persuade you to stock up? Simple: by *insisting* you buy the stuff! Surely there was no more compelling campaign than the Gap's belligerent, beautiful "Everybody in . . ." TV commercials, print ads, and the building-size billboards that took Manhattan. The Gap, which uses an in-house agency, takes the prize not just for mind-share-hogging ubiquity but for iconic elegance (spare white backgrounds, minimal type), terse copywriting ("Everybody in vests"), and deadpan humor (motionless models delivering a catatonic cover of Madonna's "Dress You Up"). *Everybody* reacted: Rage Against the Machine, Redman, and the VH1/*Vogue* Fashion Awards all parodied the spots. Animal-rights activists reworded a midtown EVERYBODY IN LEATHER billboard to read EVERYBODY IN DEATH last month. And even Jerry Seinfeld engaged in a "Point/Counterpoint" skit with himself (or, rather, Jerry Seinfeld as channeled by Jimmy Fallon) on *Saturday Night Live.* Fallon: "Those commercials! They're not even dancing for us anymore!" Seinfeld: "Yeah, just this sullen line of teenage automatons barking out orders!"

Original
evian


LIFE ON acela
RETURN
your mind to its upright position

The candidates: Evian, the Gap, Target, Acela, and, at center, Monster.com.

THE MADDENINGLY UNINSPIRED CAMPAIGNS Madison Avenue ground out for car companies this year came in just two flavors: car ads that seemed like fashion ads (aerial shots of a four-by-four cheekily perched cliffside, *Eyes Wide Shut*–style slow-mo pans of buttery leather interiors) and car ads that seemed like public-service announcements (*faux* narratives about fanatically loyal factory wage slaves who could humble Martha Stewart with their obsessive attention to detail). Only Arnold Communications' work for **Volkswagen**—particularly its incandescent Beetle spots ("Turbonium")—had any traction.

But forget cars. The year's most transporting brand work was DDB's campaign for **Acela**, Amtrak's high-speed trains (slated for a fall debut, they're now set to roll next year). Can you envision an entirely hassle-free, Zen-calm business trip? This campaign can and does, with tag lines like "ARRIVE at a decision" and "RETURN your mind to its upright position." The Acela ads suggested a world unto itself, a sort of hermetically sealed think-tank-on-wheels for *Fast Company*

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and never the same
Contradiction
a fragrance for women
Calvin Klein

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macy's

travel in style.
this sleek travel bag is your free gift
with any two purchases from the
CONTRADICTION fragrance collection.

while quantities last

types who are coolly, confidently inventing the new economy.

Perhaps there was no more hermetically sealed world, though, than the one created by Shahid & Co. and photographer Bruce Weber for **Abercrombie & Fitch**. (Picture the Biosphere populated by nothing but strapping youths cavorting in various states of undress.) The point has been made that the ongoing, racier-than-ever print campaign represents the triumph of homoerotic imagery in service to the heterosexual economy (the kids paying $29.50 for those A&F-logo tees are mostly Korn-fed frat boys and their perfectly 'N Sync girlfriends). What's newsworthy here is that the stand-alone *A&F Quarterly* represents the triumph of the "magalogue," advertisement disguised as editorial. When *A&FQ* debuted in fall 1997—under the editorship of *Wallpaper** founder Tyler Brûlé—the cover price was $4 and the page count was 130. Now *A&FQ*'s cover price is $6, it pushes 300 pages, and it has more than 100,000 paying subscribers ($12 a year for a catalogue!). *A&FQ*, even with its matte stock, out–Condé Nasts Condé Nast, and that must annoy the hell out of James Truman.

There are plenty of fans who appreciate A&F's Medici-like subsidization of Weber's homoerotic oeuvre (there's a booming market in *A&FQ* back issues on eBay), but the bigger story is that young people are now, more than ever, willing to *pay* for the privilege of consuming advertising messages directed at them. How sweetly pathetic that all those Seattle WTO protesters lobbed rocks at the storefronts of such obvious targets (NikeTown, Starbucks) while American consumers devour post-journalistic product like *A&FQ*, *Wallpaper**, *Martha Stewart Living*, and *InStyle*.

Speaking of ***InStyle***, has there been any more honest brand-identity campaign than its NOW IN MAGAZINE FORM ads, which equate *InStyle* with chocolate cake and bunny slippers?

THE USUAL TITANS OF BROADCAST BRANDing—ABC (black type on yellow background), NBC (hyperactive programming promos), and ESPN (those wry *SportsCenter* ads)—seemed stuck in reruns. One broadcaster that *did* break out of the pack: **MSG Network**, with its "More angles, more insight" commercials, particularly the one that features NHL pinup Todd Harvey. Defying expectations, the spot offers only a fleeting shot of Harvey and instead focuses

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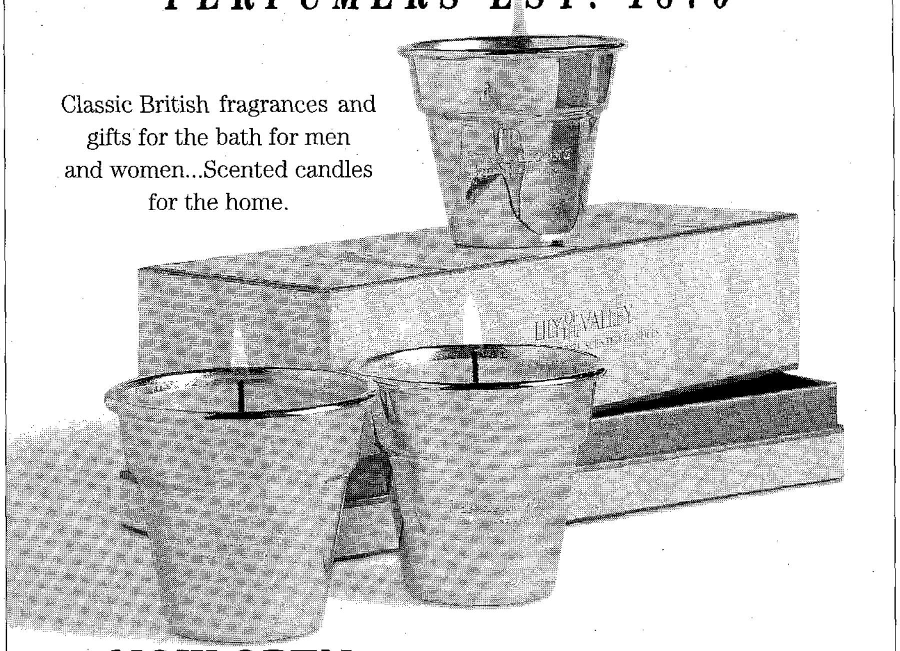

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WRAP YOURSELF IN SOMETHING FABULOUS FOR FAR LESS THAN YOU WOULD IMAGINE!
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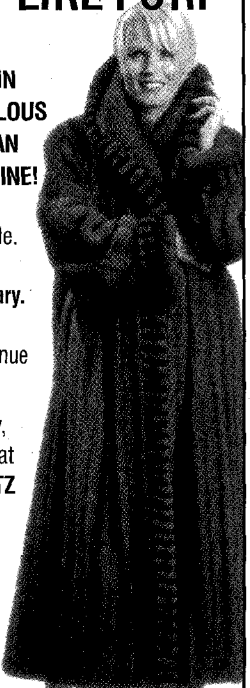

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...and it's yours

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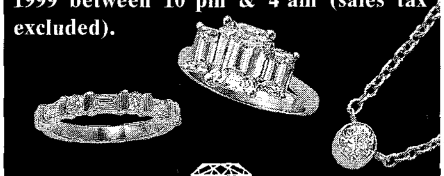

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on Jim Ramsay, the Rangers' medical trainer. He gestures toward a backlit X-ray while delivering a little lecture about the athlete's bone-fusing thumb surgery—designed, he explains with a gee-whiz grin, so that Harvey can "grab on to a cup of coffee. Or a hockey stick." Of course, injury fetishization was this year's sports-marketing tactic of choice, but the MSG spot takes the earnest edge off this by-now-boilerplate victory-at-all-costs message with a wry bit of humor. And, of course, it serves up the violently compelling deep-background trivia that is MSG's stock-in-trade.

Invariably pitch-perfect brand marketer **MTV** also broke out of the pack with its "Sound of . . ." identity campaign. In one spot, titled "Sound of First Love," a bleary-eyed guy with a pen and a cassette case in his hands ponders what sad song to dub next on the mix tape he's making. The camera pans around his dorm room, the floor littered with CDs (the tape is for an ex-boyfriend, which we gather from a quick glimpse of a framed photograph of the two of them in romantic embrace). In another spot, a slow tracking shot follows a skinny misfit down the hallway of a high school as he's alternately mocked and jostled by jocks, ignored by a teacher, and given a "what-*ever*" look by disgusted blonde girls. He has headphones on, though, and we're hearing what he's hearing—T. Rex's "20th Century Boy"—and when he finishes walking the gauntlet, you know the kid's gonna be all right: He's got the very slightest of grins on his face.

Music as salvation. Even if you're not a teenager, it's hard not to find these expertly directed spots heart-achingly resonant.

BULL'S-EYE! **Target** HAS HAD ITS RUN-OF-the-mill signage forever, but only in the past year, with an omnipresent series of street and magazine ads, has it elevated its logo to iconic status—a retail symbol as recognizable as Tiffany's robin's-egg-blue box. So successful were Target's efforts to rack up street cred that by year's end the logo could stand entirely on its own: New York City construction sites are, at the moment, plastered with street posters that are nothing more than a giant red bull's-eye.

Meanwhile, **Evian** used street posters and a series of print ads to update its brand from a symbol of eighties excess to . . . a symbol of nineties excess. In one ad, a woman luxuriates in a bathtub, surrounded by Evian empties; in another, a woman pampers her goldfish with "L'original." (In an era of IPO-fueled conspicuous consumption, the campaign rings almost too true.)

A more sober—but equally effective—use of a street campaign to bolster a brand is **TheStreet.com**'s use of posters featuring little more than a green Swiss Army knife and some cleverly obvious tag lines ("Why take on Wall Street with your bare hands?"). How refreshing: a dot-com ad that actually has a point.

IF **Calvin Klein** HAD A POINT THIS YEAR, IT was that he had a stranglehold on hip and emerging musicians and artists—from Foxy Brown to Julia Stiles—all of whom signed up to appear in his jeans campaign. (*Everybody in lucrative endorsement deals!*) As that campaign carries on, though, Calvin has returned his attention to his first love: dewy adolescents, who stare out at you from his cK one fragrance ads like puppies and kittens in North Shore Animal League ads. (*Won't you take me home?*) The ads are getting a big year-end push in all the fashion glossies: heavy-stock inserts that serve as locker-ready pinups, complete with cK one scent strips and e-mail addresses for the models. Get it? It's an "interactive" campaign.

> *"With an omnipresent series of street and magazine ads, Target has elevated its logo to iconic status*—**a retail symbol as recognizable as Tiffany's robin's-egg-blue box.**"

A deeply weird interactive campaign, at that—but one that makes most of the year's *real* e-campaigns seem all the more tone-deaf. Write to Ian at ian@cK-one.com, and "he" writes back about himself. (You're supposed to get caught up in his life, soap-opera-style.) Just last week, for example, Ian sent out an inscrutable missive that had something to do with scraping by and working in a restaurant. "I am so broke," he laments. "LOVE and seduction are expensive."

Tell us about it, Ian. ▬

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MEDIA MICHAEL WOLFF

Hell No, WTO!

Will we all look back on the Battle in Seattle as the first eruption of the anti-brand revolution, or was it just a nostalgic moment?

I'VE NEVER EATEN AT A MCDONALD'S. Never a fry, never a nibble, never a sip. I don't know if this principled (or eccentric) stand of mine has anything at all to do with what the protesters in Seattle have against McDonald's. But when, the morning after the Seattle riots, the bookers started to call seeking punditry expertise, and I said I had never eaten in a McDonald's (and added, for that matter, that I don't have a driver's license), I saw the clear opportunity for a career as a leading pundit for this new rejectionist movement (my tag, but feel free to adopt it).

Rage against the mochaccino: A protester strikes a blow against caffeine.

Indeed, having written about the rise of the e-decade—that triumph of technology and capitalism—just days before, now I was being eagerly sought to judge whether the protesters in Seattle were foreshadowing its end. I was wondering myself.

The challenge for media people, bookers, producers, editors, columnists, and pundits last week was to go from zero awareness and understanding of free trade and its malcontents to entertaining the possibility that what we had witnessed, that garbage can through the Gap's plate-glass window, represented a major cultural moment, that this could be a Zeitgeist-moving event.

The first day, it had seemed, through the media eye, to be just an instance of the Seattle police's screwing up—shooting weakling professors with rubber bullets, for goodness' sake. What we were seeing in Seattle were nostalgists: all those former sixties people who, when the world turned, had tipped into the Northwest. Then there followed a lot of scoffing: An economic protest in a time of economic splendor! Making a stand against globalism in the middle of one of the greatest global trading cities of the age! *Right.*

But then, characters came into focus: The *Times* described one participant in the mêlée, straight-faced, as a teacher of protest tactics at Berkeley; and the head of the anarchist movement in Eugene, Oregon, turned out to be in regular touch with Theodore Kaczynski, the Unabomber (it is something to consider that Ted Kaczynski could gain a share of immortality, that one of my children might come home with a FREE KACZYNSKI button).

At a company called Working Assets in San Francisco, a long-distance-telephone-service provider with a do-good philosophy (sort of a Ben & Jerry's telco), members of the staff headed up to join the protests, as if on cue. (In my mind's eye, I saw them as sleepers suddenly activated by their controllers in Moscow, or as some new kind of *Boys from Brazil*—left-wing clones now grown up and ready for duty.)

The targets were vivid enough: McDonald's, Starbucks, Nike, the Gap. Fuck culinary and fashion imperialism!

All of a sudden there seemed to be enough weird details to suggest, possibly, there was a good story here—young people living lives that were (a) awfully peculiar, (b) heretofore invisible to the national media, and (c) impassioned enough to entice others to follow them.

Many mass movements and cultural watersheds have begun with less.

IN OTHER WORDS, THE NEXT BIG NEW new thing might turn out to be not some technology enhancement or entrepreneurial scheme or megacorporate combination, but a rejection of all of the above. The next big new new thing could actually be a previously unrecognized sense of meaninglessness (what if everybody doesn't want to be an entrepreneur? Is that possible?), which, by the by, naturally leads to rage and rebellion.

What if the nineties are actually the fifties, and here, as the decade turns, we are looking at the first sign of the sixties, the turn against prosperity and mindless commerciality (mindless e-commerciality) and anti-intellectuality and the endless stupefying banality and conformity of fast food and malls and dot-coms (and just when you were thinking prosperity was fun)?

Mediawise, of course, we are always looking for such forks in the road. That's what many of us are paid to do: wake up in the morning and check the Zeitgeist indicators (I just checked zeitgeist.com on the off chance I could grab the domain name—taken!). This time a year ago, with the Russians defaulting and Asia shuddering, we were writing a different sort of end to the era. Many of us were, briefly, envious of *Esquire's* entirely incorrect cover story of last October about the impending economic collapse: "What Did You Do After the Crash, Daddy?" (How could they have known? What timing! What prescience! What luck!)

It is the big story, of course: How will the bubble burst? Part of the fun of this

Photograph by Pascal Le Segretain/Corbis Sygma.

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(it's fun at least before the bubble bursts) is trying to predict not only *when* the pop will occur but what will be the rude cause of it. Or perhaps the bubble won't burst at all, but large numbers of people will come to hate its dominance, its protuberance, its unremitting expansion. At any rate, what will happen will very likely be a perfect surprise (although later, seem perfectly inevitable). Bubbles, after all, burst, or countertrends begin, just when you're most convinced they won't—ever.

That's partly why what happened in Seattle appeared so odd and dreamlike—because it had seemed like we were doing such a good job of navigating late capitalism's contradictions.

But what contradictions!

- The poor nations, which tend usually to oppose free trade, were now defending free trade because it protected *their right to use oppressive labor practices*; the protesters, who, classically, are on the side of poor nations against the resource-consuming rich, were eager to impose sanctions on the poor.
- While the culinary, retail, and otherwise economic might of the U.S. was taking it severely on the chin, policywise the U.S. government seemed to stand, in some oddly truculent fashion, on the side of the protesters.
- Although the WTO represented evil incarnate, the problem, many of the protesters seemed to be saying, was not that the WTO was too strong but that it was too weak.
- Anti-Nike protesters wore Nikes.
- The anti-technology forces were organized through the Internet.
- The happiest, mellowest city on the planet (so they say) was awash in tear gas.

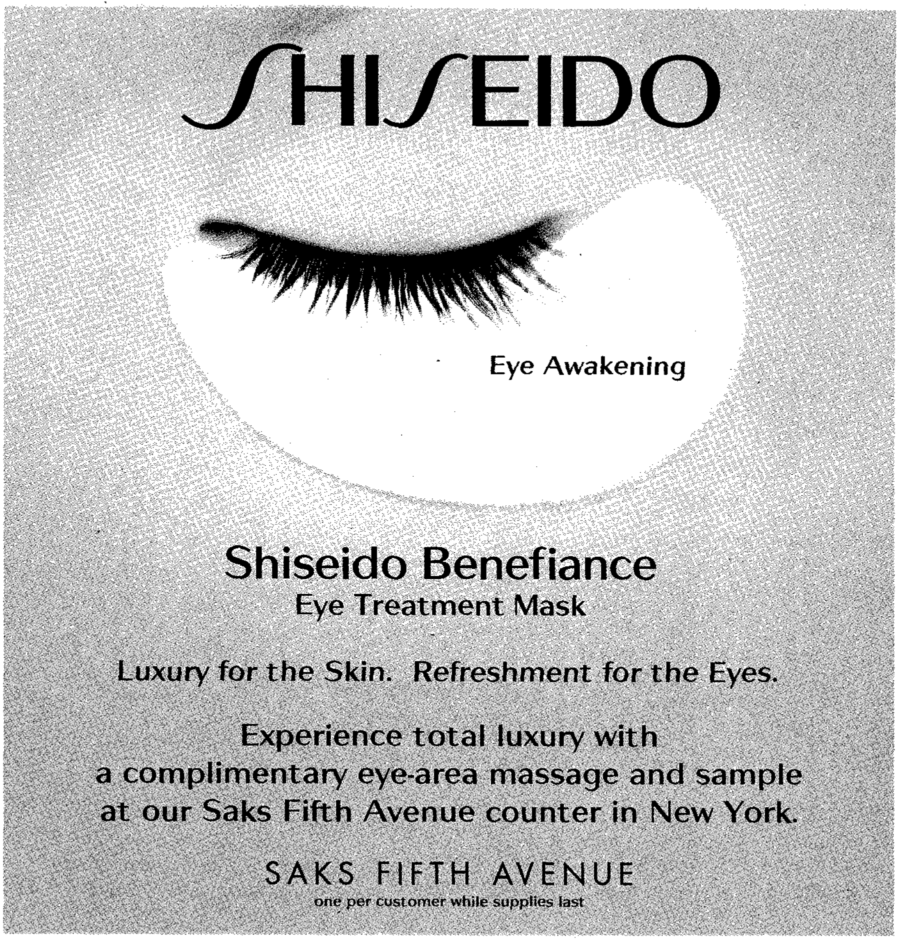
The difficulty in figuring out just what was at issue in Seattle, or just who exactly the villains were, suggests not that there are no real issues but that the real issue is very likely a larger unhappiness, or restlessness, or reflexive itch to oppose and overthrow. The countervailing force may be quiescent, but it never goes away. It always reemerges. Always. We just don't know yet if this is it.

Although protest surely seems in the air.

IT FEELS EUROPEAN. IT MAKES A CLICHÉD sort of sense that if capitalism is to be opposed once again, it will be opposed by a European-inspired movement.

The French, of course, are ecstatic.

Let me claim invention of another sobriquet: The Roquefort Revolution



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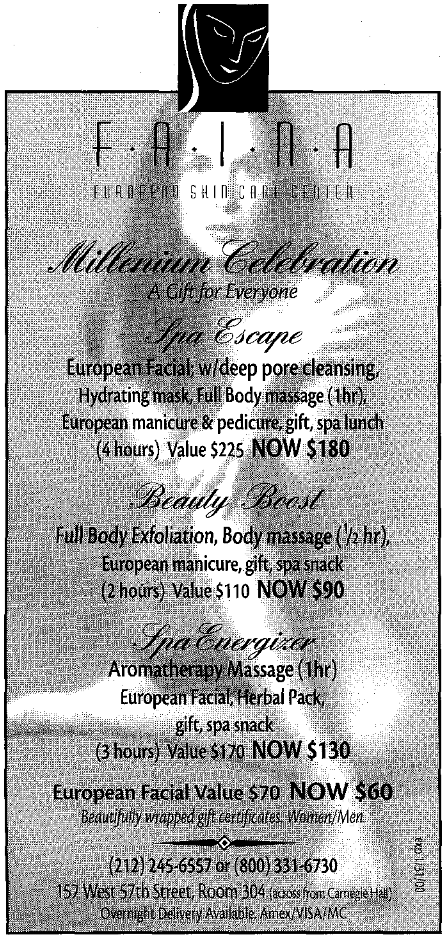

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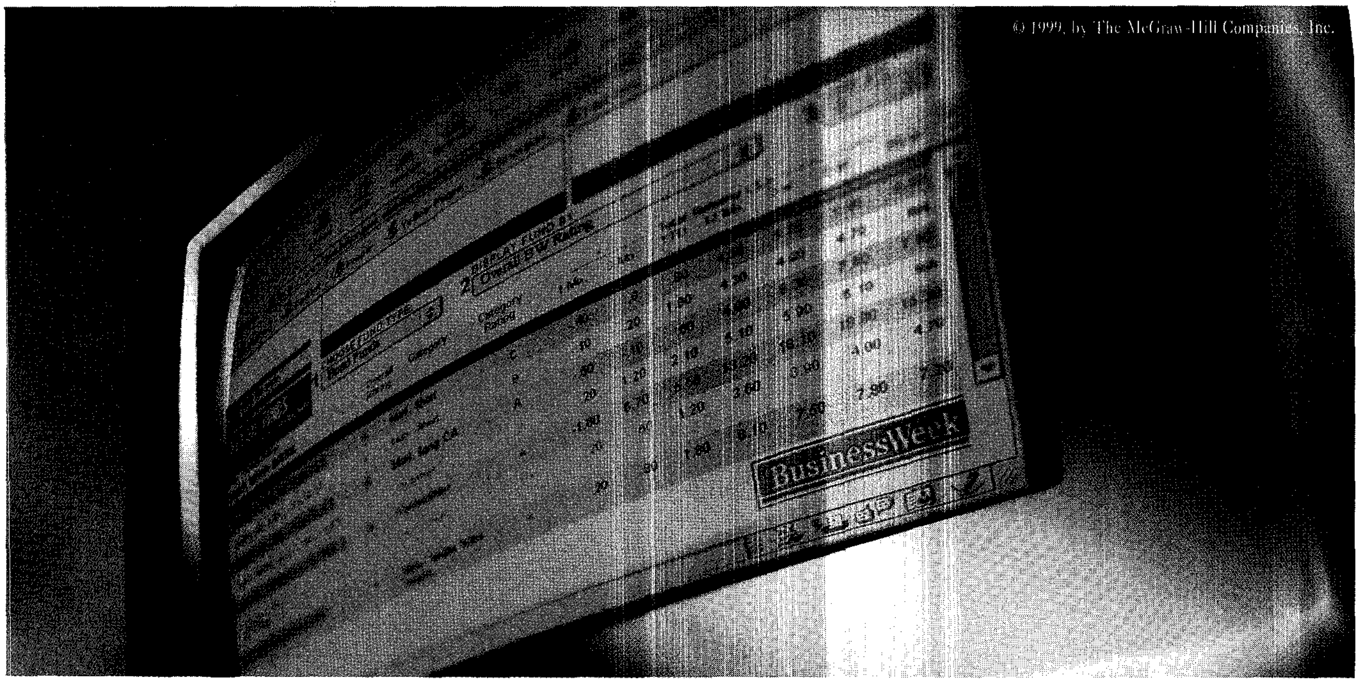

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(roquefortrevolution.com isn't taken yet).

It is, as perhaps we cyclically ought to have expected, time for the revenge of the intellectuals. After all, how likely was it that an instinctively suspicious world would just shrug off this decade of technological upheaval?

Spokesmen for the digital revolution and global capitalism often say, as though to reassure, that what technology has wrought is so large that it will change everything in our lives. Indeed, if you just lie back, technology and the global economic order will make you happier than you ever dreamed possible, they say.

Imagine how that makes the French feel.

The last few times I have been in Europe, the Europeans of my acquaintance have nattered on about this Frankenfood issue. *Oh, please,* I've thought. How could their logic, not to mention scientific assumptions, diverge so dramatically from ours?

> *"This could be a revolt against branding, which is a revolution I would join. Sort of* **One more logo and I'm going postal.**"

Okay. They hate us. In the embarrassing years after the fall of Communism, the Euros have had to grin and bear an American resurgence of overwhelming and insulting proportions (in that time, the stench of McDonald's has become pervasive in Europe). In some sense, we've done in the nineties, after the fall of the Eastern bloc, what we did after World War II—we laid America on thick. Similarly, as it started to happen in the late fifties, it probably makes sense now to expect an anti-American backlash, even an epochal turning of the tide against our urge to commercially colonize and accordingly Americanize the world.

The anarchists—already I write this as though anarchists were a commonplace, a definable group, a viable point of view—seemed to imply a kind of science-fiction premise: faceless, massive, functionally undifferentiated corporations replacing legitimate states and governments, *Rollerball*-like. It was odd, therefore, that the most visible targets for the Seattle protesters were retail enterprises.

Is this just some inexact symbol? It would have been hard, after all, to make the trek out to Redmond to smash a Microsoft window. Perhaps they tell you in the protest-tactics course at Berkeley that you need a street-level target, and a really impressive expanse of plate glass, and a worldwide logo. Coca-Cola, of course, was for many years the symbol of U.S. vulgarity and crassness (and, indeed, having recently made Europeans sick en masse, is becoming unpopular once again).

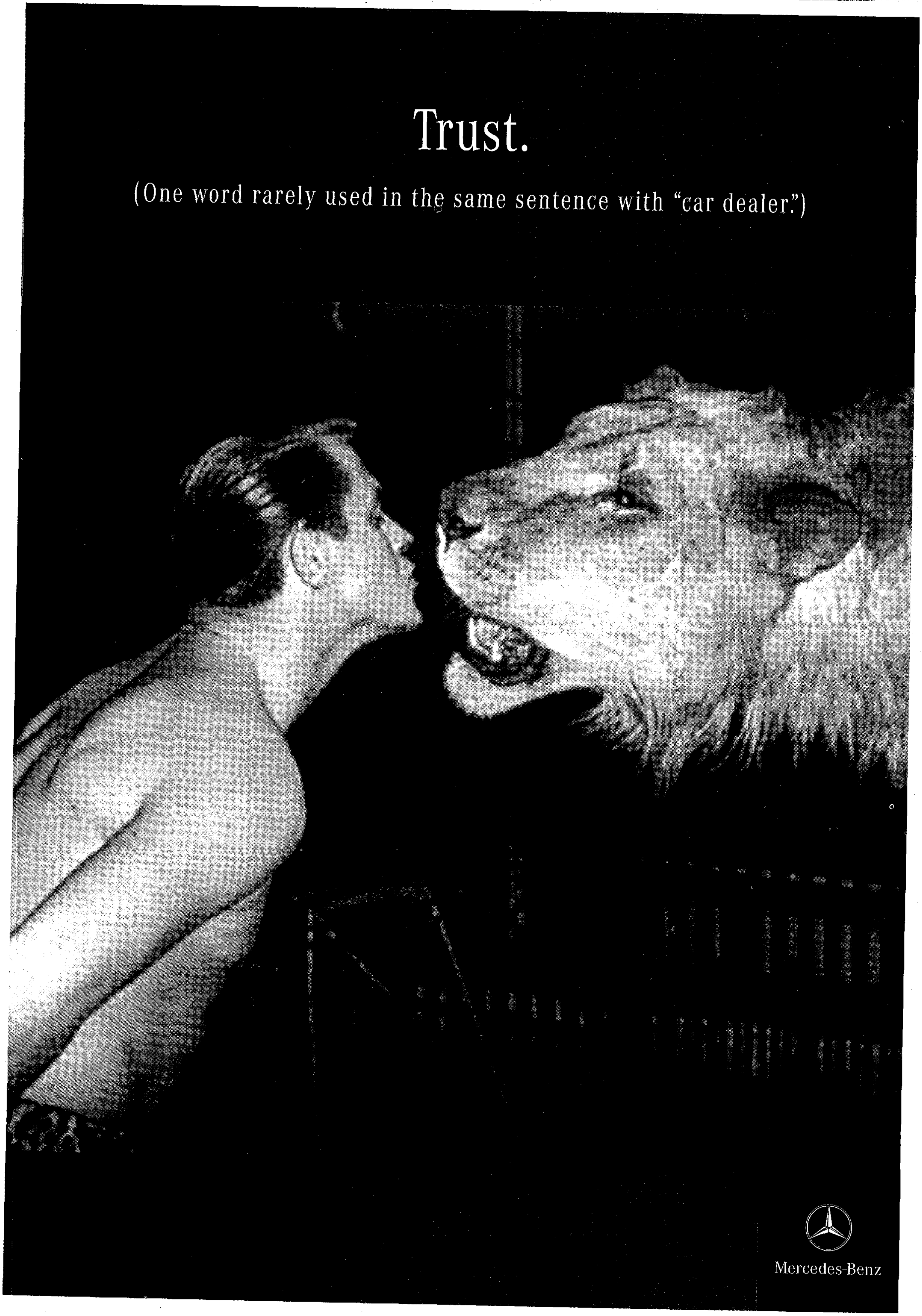
But maybe it isn't just the shadowy corporate state that's the enemy of the new rejectionists. I'm thinking that, just in time, this could be a revolt against branding, which is a revolution I would join. Sort of *one more logo and I'm going postal.* An aesthetic opposition. Cybernetic guerrillas fighting perceptual imperialism. A throwing-off of the shackles of the Gap. Of this enforced orderliness. Of standardization. Suburbanization. Sameness = death. Fuck khakis! It is worth noting that the downtown Seattle that got messed up is virtually indistinguishable from downtown San Francisco or Austin or Boston or Chicago or Columbus Avenue.

Could this be it, then? The next big thing? Microsoft on the verge of breakup, together with the shattering of the windows at the Gap, and finally someone (besides me) taking a stand against McDonald's? If only we could include professional sports here, too.

ON THE OTHER HAND, SPEAKING OF GLOBALISM, my favorite restaurant in the world is a chain restaurant—a highway restaurant called the Autogrill, which spans the coming and going lanes of Italy's Autostrade. It's an imitation of U.S. highway fast-food franchisees. Except that the food in these places in Italy is the most delicious (for the most reasonable price) I've ever had. Big pots of risotto. Mountains of mozzarella. Come-hither figs. And my favorite, a very un-vegan roasted pork shank (this meat just melts). The Autogrill—controlled by the Benetton family, owners of the Italian competitors to the Gap—recently completed its buyout of U.S. plastic-food giant Host Marriott Services. Now Autogrill will be running truck stops across America. Will it be serving wild-boar salami and penne arabbiata and deep-fried zucchini flowers on U.S. highways?

If so, then I am a free trader. ▬

E-mail: michael@burnrate.com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THE CULTURE BUSINESS WENDY GOODMAN

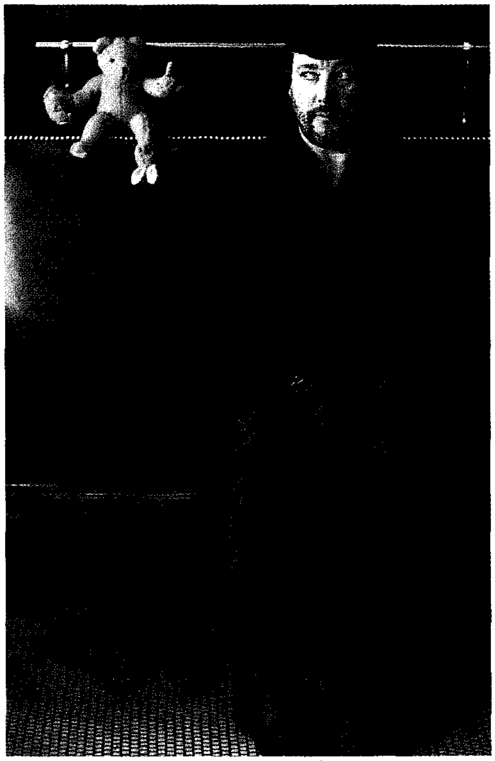
The World Is Not Enough

Philippe Starck has checked out of his hotel and into a SoHo loft, where he's dreaming up the housing of the future and—with Peter Gabriel's help—planning to launch a satellite.

'YOU KNOW, I'VE BEEN A New Yorker for twenty years," Philippe Starck is saying, cradling a cappuccino in his mighty hands at Balthazar. "I was always here one week a month. But I hid. I never, *ever* left my bedroom at the hotel." Starck—perhaps best known for designing the Royalton Hotel—used to hole up there or in the Gloria Vanderbilt penthouse atop the St. Moritz. "And then, when I met my fiancée, Nori Vaccari, she took me downtown. I didn't even know downtown existed because I never *knew* New York. I was a ghost; I was nothing. Suddenly, I discovered New York. And New York discovered me."

The 50-year-old design genie has decided to spend more time here, ensconced semi-permanently in a SoHo loft when he's not exploring the town on the back of his Yamaha motorcycle or at the helm of a 44-foot Fisher powerboat he keeps moored in lower Manhattan. And there's certainly no shortage of projects to keep him busy: After doing five hyperstylish hotels for visionary hospitality honcho Ian Schrager, Starck is at work on five more. But he's also working to extend the reach of his populist touch. For years, Starck has made chairs, lamps, toothbrushes, and toilet brushes; the $64 lemon juicer he created for Alessi in 1990 looked like something from *The Day of the Triffids* but ended up in scores of Manhattan kitchens. His fascination with the quotidian culminated this past year in Good Goods, a catalogue that sells everything from telephones, clothes, and sheets to kayaks and scooters. His line of OAO organic foods will be sold at Bridgemarket's new Terence Conran Shop, presaging the opening of Bon, Starck's organic-food restaurant debuting in Paris in April. Now in New York, he has been tapped by materials wizard George Beylarian and his partner Michele Caniato, who help design-world talents forge strategic partnerships; Starck is already said to be close to signing a deal with the chain store Target, following the tracks of architect Michael Graves.

When *New York*'s Wendy Goodman caught up with the French tornado, he had moved on to more global concerns, like YOO, an idea he has that stands to shake up housing as we know it, and a satellite-communications venture with Peter Gabriel that may change the way we deal with each other.



Manhattan transfer: Starck in SoHo.

***New York* Magazine:** *So how does the city look through Philippe Starck's eyes?*

Philippe Starck: New York was a little bit boring until, with our motorcycle, we went to the Bronx, we went to Queens, and I had a *shock*! My life changed when I discovered *really* what is New York. New York is definitely not Madison Avenue, SoHo, downtown, and uptown; those are parks for rich people. I've found some places that are like ready-made theater sets for the most beautiful dramas I have ever seen. The most incredible are in the Bronx, where there's a building with a huge statue at the corner like the angel in the movie *Wings of Desire*. It's like an opera set without actors. You see really the weight of New York. The drama. The tension. When we have one minute, we take the motorcycle to Harlem, because it's here you see real life. With the boat, we duck into all the small inlets of the East River—City Island and Rikers Island, near La Guardia Airport. It's absolutely incredible—a huge, huge floating jail with thousands of people in it just a few miles from here. Gray, and at six-floor height, with no windows. It's on the water, and you say, "How can people *live* in that?" You have got the worst place in the world—the Inferno—perhaps seven miles from Balthazar. And then you find Roosevelt Island, with all the beautiful castles, completely destroyed like that. It's so romantic!

Have you ever wanted to try your hand at public housing?

That is absolutely my dream. I try to be a responsible citizen—what we call in French a *citoyen*. A person who has a real consciousness of his duty to society. I am well known; I don't need more money. I don't *have* to work. But there are still things to do in design, ways to give people a home that is affordable, that they don't have to work all their lives to pay. I have in front of me, what, five, six, eight years left with a good brain? Which is short. Which is why I have tried to express myself, to make a statement all my life through chairs, lamps, toothbrushes, toilet brushes. It's not so easy to speak through a toilet brush. That is why now I try to expand my frame. I have found my final weapon.

Which is what?

With the singer Peter Gabriel, I am creating a TV channel—a satellite station—which will be on the air worldwide in the next eight months. The new masters of the world are not political people; they are the owners of satellites. We are a civilization of communication, and all

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communication will go through the satellite. Tomorrow morning, you will not need to put somebody in jail; you'll just have to disconnect him, and he will be dead! He will have nothing to say. Out! With Peter Gabriel, we shall have Lou Reed, Laurie Anderson, Jean-Baptiste Mondino—people like that.

Mayor Giuliani tried to close a museum because he feels one man is misrepresenting the Catholic Church with his art.

Look, when you have a satellite—when you have a channel—you can fight that directly. Immediately, you can open the museum on the channel.

Why are product designers suddenly getting some measure of renown?

I think it's because people have decided to re-interest themselves in their own lives. Strangely, it was something they forgot over the years; people were interested in symbols like movie stars, where they could project a dream. And they were interested in clothes—symbols that you wear. But after a time, they said, "Okay, but all that is not *my* life; perhaps I should make something of my life." And one way to work on your life is to think about the symbols around you which are called your home. That's why people have recognized some symbol producers. This sign producer becomes shaman of the tribe.

Could a Martha Stewart exist in Europe?

No, because we don't need that—we don't need it because this quality of life, we have naturally. But Martha Stewart is a good thing here, a good entrance ticket.

So you're no elitist?

For me, something which costs ten times less is more beautiful, the best design I can imagine. Always, I have tried to give the best to the maximum number of people. I believe that the rare is vulgar and the multiplication is aristocratic. To give everybody the best, almost every two years, I have made a point of slashing the prices of my product. My first successful chair cost something like $800. Two years after, I make the Louis XX for Vitra, which cost $400; immediately after, I made the Dr. Glob for Kartell, which cost $350. Then came the Lord Yo, which cost $140. Then the Dr. No, which cost $120, and the La Marie, $80. My next chair, the Slick-Slick, will cost $60, and I shall never stop going down until I get to the absolute right price, which is when the piece costs the weight of the material—the *real cost.*

So you're not interested in opening a Philippe Starck store?

Never. *Never!* Even though everybody everywhere has offered me everything to open a Starck Center. We have created a new company to build houses to give people a new way to live—called YOO, because we do it for you.

Explain the concept of YOO.

YOO is a company I've started with a genius named John Hitchcox, who founded London's Manhattan Loft Corporation.

I shall never, never design residential interiors; I don't want to, because it is not healthy for people to live in the fantasy of their interior designers. I will only ever design public spaces. But when, if you have some money, you have the choice to call an interior designer, I can be the friend who can help you. We will create the building and floor plans and will sell apartments. Afterward, we will present a book to help people figure out what type of person they are: nature, culture, classic, or minimal. And people will recognize themselves. They may say, "Me, I'm more classic." Okay, if you are more classic, you can have this for the floor, this for the walls, this for faucet, this for the lighting. We will help them make selections of all the best furniture and accessories in the world. The project has worked so well in London, we now plan to build in Tokyo, Singapore, Hong Kong, Sydney, New York, Paris, New Orleans, Tel Aviv, and Germany.

> *"Something which costs ten times less is more beautiful, the best design I can imagine. I have tried to give the best to the maximum number of people. I believe* **the rare is vulgar** *and multiplication is aristocratic."*

Do you have a space picked out in New York?

The first will be downtown—I don't know exactly where. It will not be ready for at least another year. The catalogue will also be on the Internet, and will be sold like a magazine at the newsstand.

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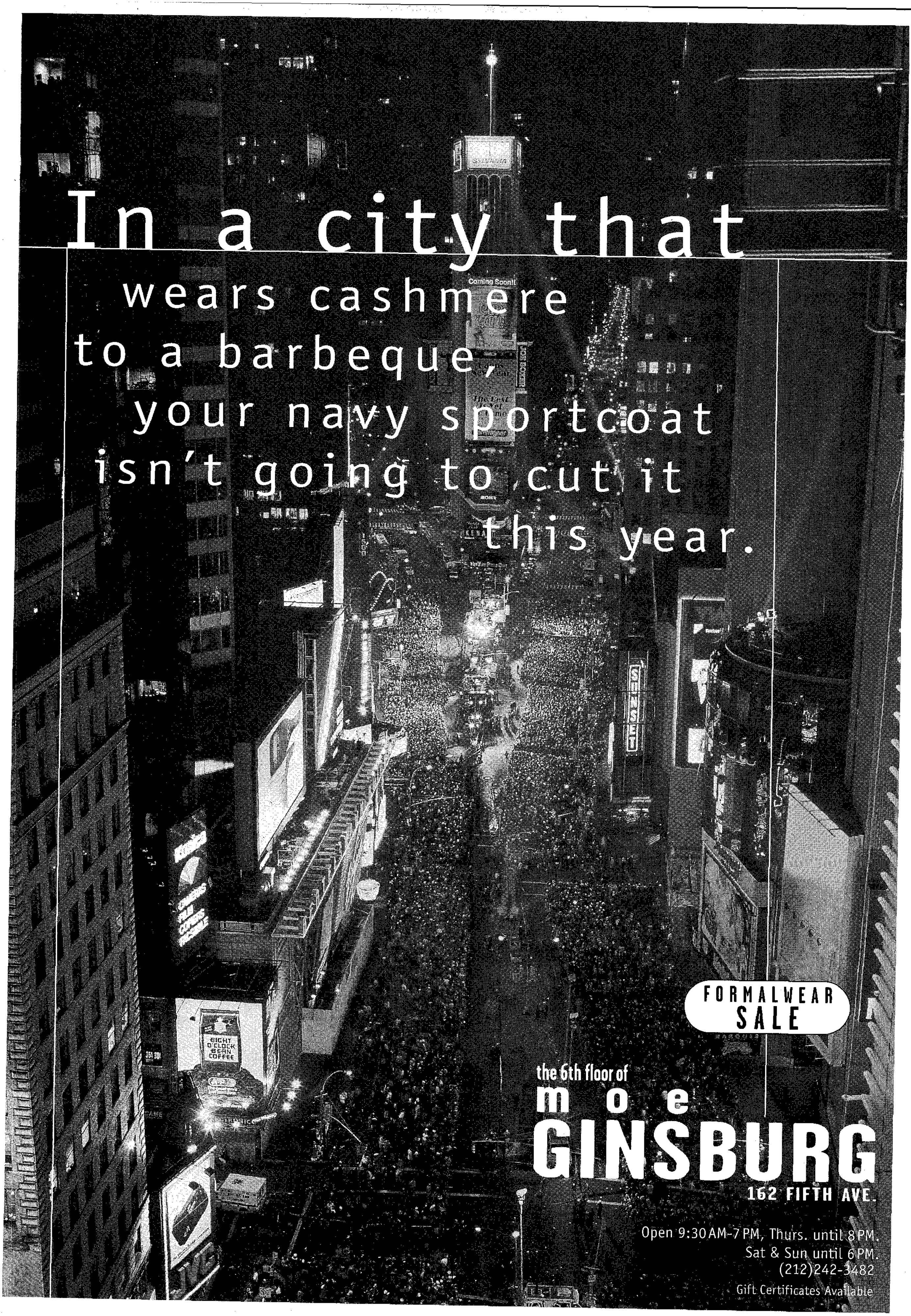
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2: A group of persons of common ancestry.
3: The group that makes the rules.

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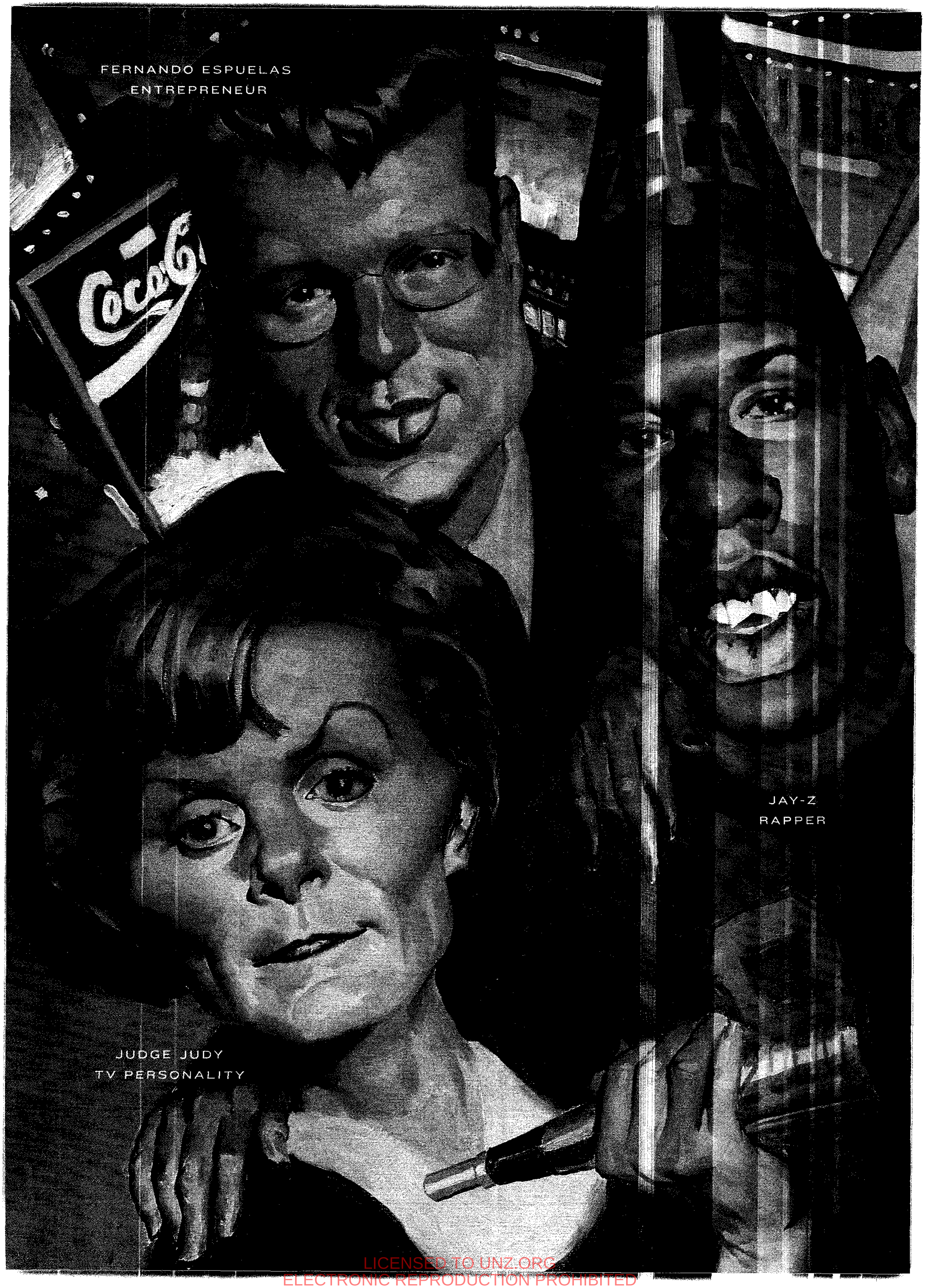
The New York Awards

NY99

At the apex of the longest boom in America's history, New York is overflowing with cultural confidence, creative energy, and, of course, cash (much of which, unfortunately, goes to paying your sky-high rent). Plus a championship baseball team (again), a new park on the Hudson (at last), a sumptuous buffet of new restaurants, and videos delivered to your door in an hour. With our fourth annual *New York* Awards, the magazine celebrates twelve people who've been among the brightest lights in the city's shimmering skyline. In this issue, you'll also find 50 other New Yorkers, in fields ranging from finance to flowers, who are inventing the world we'll be living in next millennium—which, in case you've forgotten, starts in a couple of weeks.

ILLUSTRATION BY DANIEL ADEL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ENTREPRENEUR
Coca-Cola
JAY-Z
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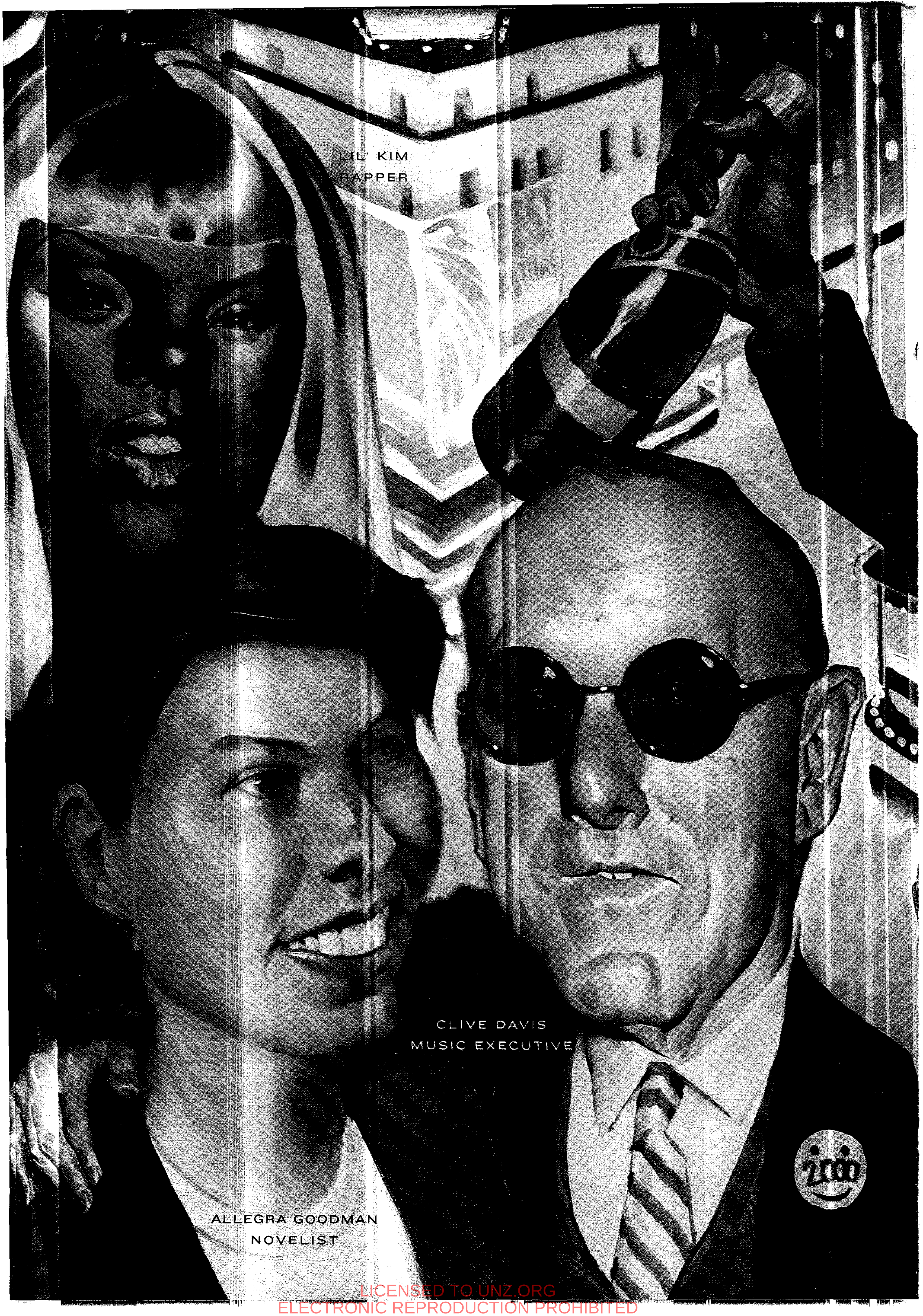
JUDGE JUDY
TV PERSONALITY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RAPPER

CLIVE DAVIS
MUSIC EXECUTIVE

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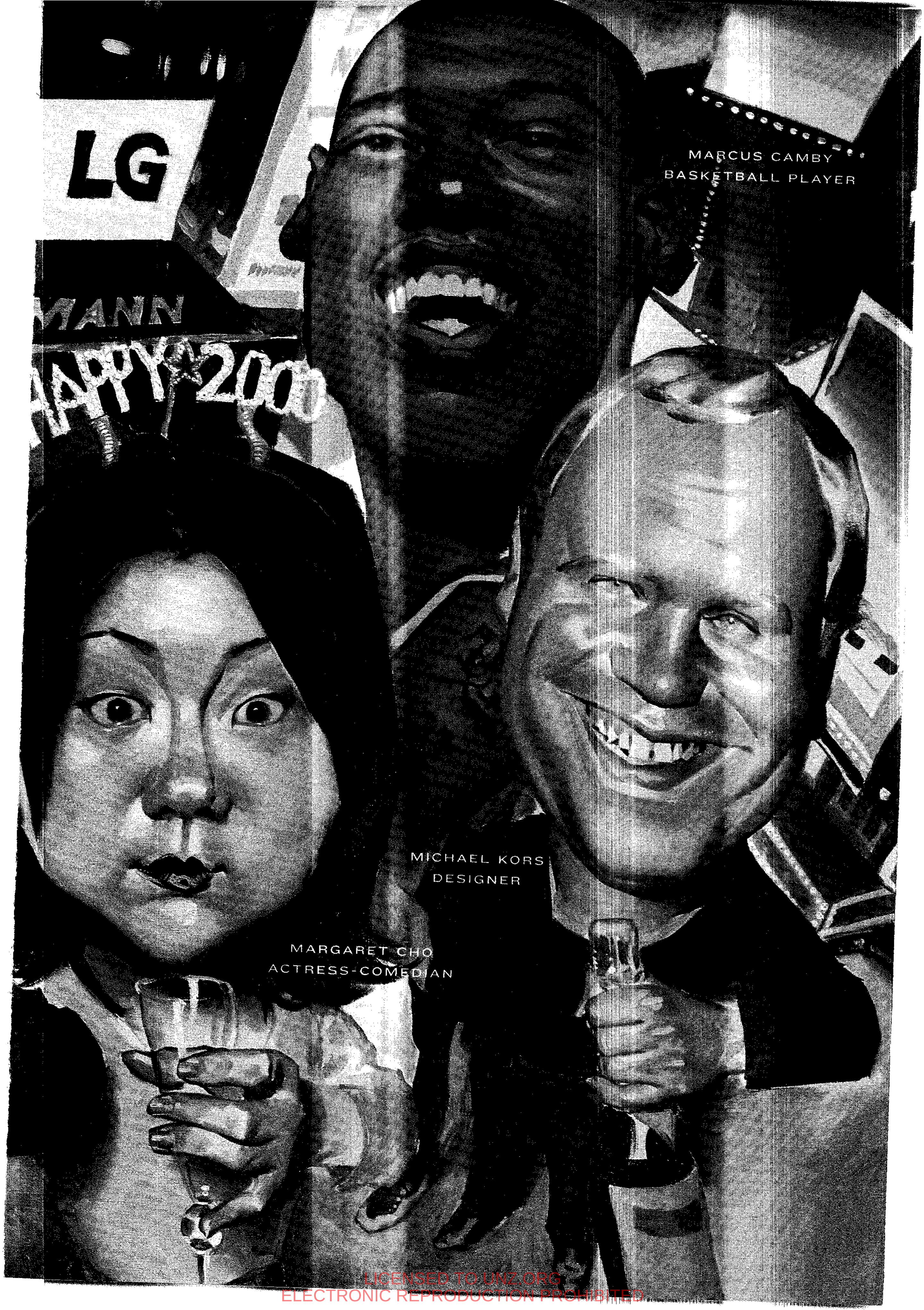
NOVELIST


LG
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HAPPY 2000

MARCUS CAMBY
BASKETBALL PLAYER

MICHAEL KORS
DESIGNER

MARGARET CHO
ACTRESS-COMEDIAN

With
so
many brilliant moments to
remember—and so
much
more in life to look
forward
to
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celebrate
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SO MUCH TO CELEBRATE ★
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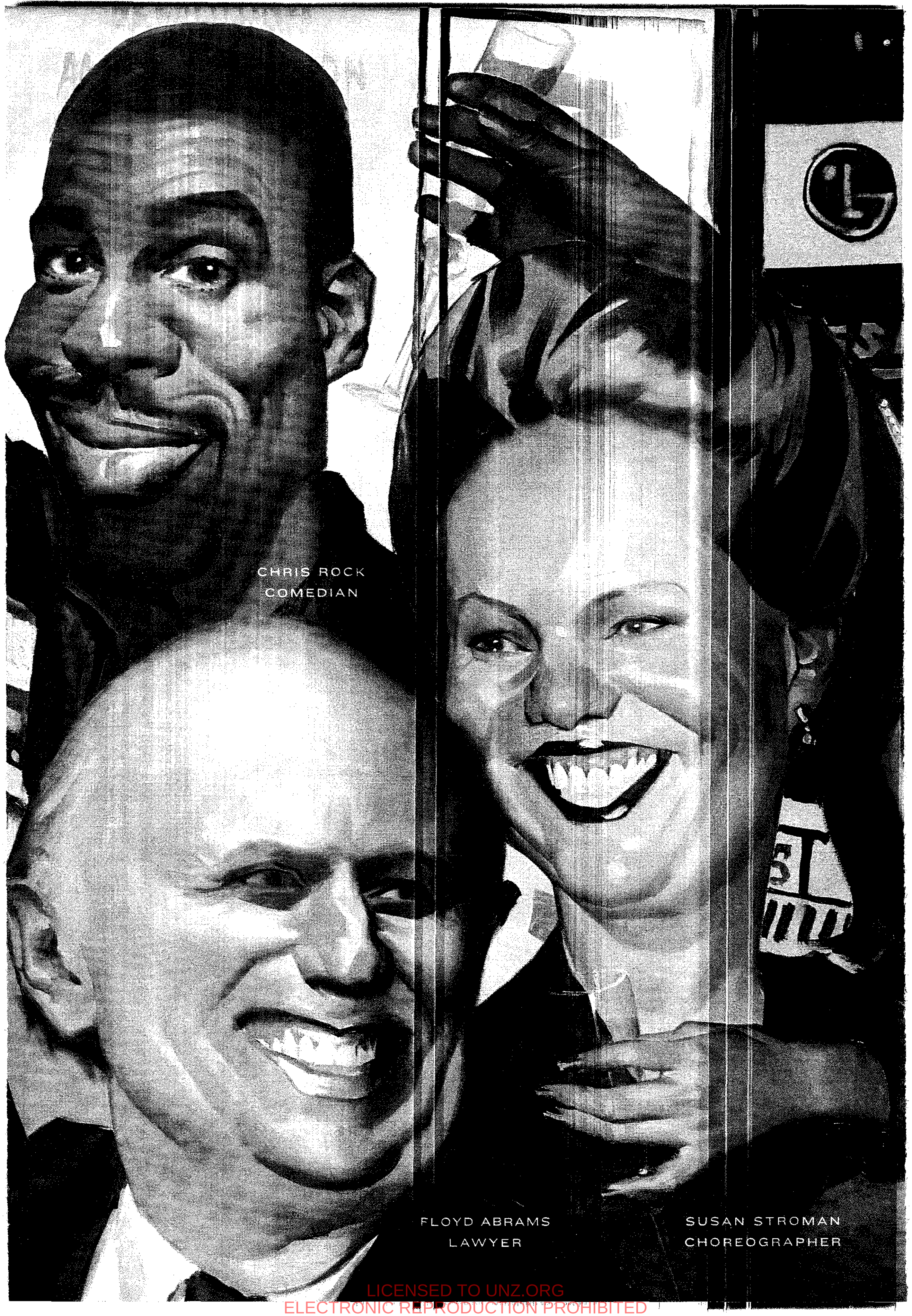

CHRIS ROCK
COMEDIAN

FLOYD ABRAMS
LAWYER

SUSAN STROMAN
CHOREOGRAPHER

GIFT

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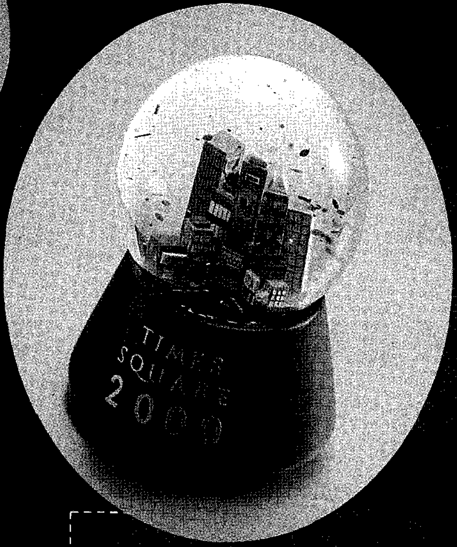
Light-up evening bag announcing the New Year. **$28**



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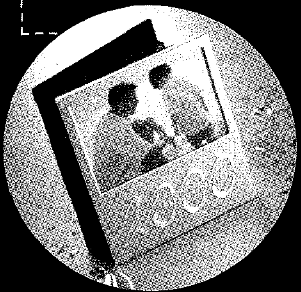
Year 2000 mini album. Reg. 12.99 **sale 9.99**



SO MUCH TO CELEBRATE ★
macy's
2000

NY99

NEW YORKERS OF THE YEAR

regisPHILBIN

Million-Dollar Man

Well, we didn't see it coming. If someone had told us a few years ago that the hottest name in television at the turn of the millennium would be Regis Philbin and that America would be hooked on a game show, we'd have asked, "Is that your final answer?" But here's Reege, grinning away at the eager contestants who've come to the Big Apple to win big bucks on *Who Wants to Be a Millionaire?* The hit show—soon to be broadcast three times a week, becoming actually *impossible* to miss—has already dished out the main prize once, gifting lucky duck and momentary celebrity John Carpenter the largest single game-show sum in U.S. television history. The other big winner, of course, is ABC, which is pretty much guaranteed a sweeps victory for the first time in years. And then there's Regis, popping out of Kathie Lee's shadow, projecting the kind of sympathy and enthusiasm that nothing but a thousand mornings listening to Cody's exploits could have prepared him for. He has truly found his place at last. After all, this is a guy who was already so over-the-top in 1972 that Woody Allen cast him as himself on a mock game show in *Everything You Always Wanted to Know About Sex . . .* Philbin doesn't apologize for who he is—charismatic! avuncular! loud!—but just keeps putting it out there. And for the millions of Americans glued to their screens, that Philbin mystique is nearly as enthralling as a million dollars. *Ariel Levy*

derekJETER

Air Apparent

He doesn't hit home runs, the Yankees argued when trying to squash the shortstop's salary last win-

NEW YORK AWARD WINNER: FASHION

michaelKORS

Rebirth of a Classic

The reign of fashion's European bad boys may well be over. Consider this year's star, Michael Kors: Born on Long Island, he has eighteen years as a designer under his tasteful, understated belt. "There's something to be said for not zigging and zagging—I stayed my course for a very long time," says Kors. "This year, everyone came around to my way of thinking." In February, he showed a fall-1999 collection for his own line that offered up a delicious serving of casual, low-key luxe that was ecstatically received. A month later, he was in Paris, continuing to shake up the French house of Céline (to which he was appointed in 1997 by luxury conglomerate LVMH). Pre-Kors, it was a haven for Eurotrash pastel power dressing. Post-Kors, Céline carries all the hallmarks of a top luxury-goods house: desirable clothes, must-have accessories, heavily subscribed waiting lists. And then, to crown his achievements, May saw him scoop up the CFDA Award for Womenswear Designer of the Year, presented to him by Rene Russo, whom he dressed in this summer's hit remake of *The Thomas Crown Affair.* He has turned on a whole new generation of women to his American brand of luxury—slick, sexy, and stripped of any stuffiness. "When you walk down the street in Paris and you see women who are really well groomed running out to dinner in a pair of flannel pants and a cashmere sweater, you know American style has become global style." And after years of dues-paying, Kors has become a global designer. *Mark Holgate*

PHOTOGRAPH BY FRANK W. OCKENFELS 3

> “I DON’T THINK YOU CAN BECOME COMPLACENT. THIS IS NEW YORK, MAN. IF YOU DON’T DO THE JOB, THEY’LL GET SOMEONE ELSE.” —DEREK JETER

ter. Oh, yeah? Derek Jeter answered 24 times this summer, a career high. But he went deep without damaging his batting average (second in the American League) or his squeaky-clean reputation (opening the Turn 2 Foundation to fight teen substance abuse). This October, the 25-year-old sealed his image as a money player, in the best sense of the phrase, by tying a record for hits in consecutive postseason games as he collected his third world-championship ring in his first four seasons. Stats, though, don’t express the growing grace in Jeter’s game. This season, as other Yankees shed tears and sweat all around him, Jeter was the calm center, leaving the impression that we’ve seen only the beginnings of his talents. During the playoffs, standing in a Fenway Park dugout on a night too frigid for baseball, Jeter widened his green eyes as he took in the pregame scene. Then he popped up the steps and shouted “Wooooo! It’s cold!” But the sound in his voice was pure joy. Off the field, Michael Jordan picked Jeter as among his Nike heirs. The next trend Jeter will set? He will soon become baseball’s first $100 million man. “I don’t think you can become complacent,” Jeter says. “This is New York, man. If you don’t do the job, they’ll go get someone else.” It’s part of his charm that he actually believes that. It also lets us be the ones to say that there is no other Derek Jeter. *Chris Smith*

NEW YORK AWARD WINNER: PERFORMANCE

margaretCHO

Stand-Up Gal

“This has been a good year for me,” says Margaret Cho. “I finally learned how to use my voice, forgive my parents, ride a mountain bike, become bi-coastal, make tofu pesto, write a book, and appreciate age for making all these things possible.” To say nothing of the 31-year-old comedian’s hit stand-up act, *I’m the One That I Want,* which ran for a full four months at the Westbeth Theatre this summer before Cho took it on a yearlong tour of cities from Honolulu to Minneapolis. Cho, who first performed as a 16-year-old in a tiny space above her parents’ bookstore in San Francisco, had her initial encounter with fame four years ago, when she taped sixteen episodes of the first sitcom ever to star a Korean-American woman, *All American Girl.* But ABC abruptly canceled the show shortly after its debut, and Cho descended into a much-publicized bout of depression, weight gain, and alcoholism. It was, in one sense, the luckiest thing that ever happened to her; her struggles with her demons are the raw material from which she made *I’m the One That I Want.* As she roams the stage, playing out vignettes and offering up raunchy personal sex-and-showbiz anecdotes, the audience knows she isn’t holding anything back. Cho will take a stab at making next year stellar as well, with a book and movie based on her stand-up act forthcoming. Fortunately for us, the Cho must go on. ***Vanessa Grigoriadis***

richardGLUCKMAN

Master Builder

The story of Richard Gluckman bears a certain similarity to the story of SoHo: What worked for artists can be repurposed (at higher price points, of course) for the retail world—as well as for a New York populace with an upwardly mobile taste level and a bank account to match. “My architecture comes directly out of my experiences with artists in the seventies and eighties,” he explains; associated early with Donald Judd and Dan Flavin, Gluckman got his big break when the Dia Art Foundation asked him to renovate a former factory on then-desolate West 22nd Street into a permanent home for their work. “We lit the walls, floor to ceiling, edge to edge,” he says. “It made the space interact with the artwork”—and his white-walled, brightly lit, clean-lined look was born. Gluckman’s interiors are now virtually Manhattan’s signature style. In SoHo, it’s hard to keep track of which spaces are his and which aren’t; Helmut Lang’s striking store was joined this year by Katayone Adeli’s spare Bond Street flagship and Yves Saint Laurent’s men’s boutique. But despite muddying his hands with commerce, Gluckman’s still passionate about art—proof is on the corner of 24th Street and Eleventh Avenue, where the new Gagosian Gallery rises from a nondescript industrial building. “We’re taking advantage of the 100-foot trusses, jacking them up and making a clerestory of plastic,” he says of the

PHOTOGRAPH BY FRANK W. OCKENFELS 3

translucent skylight, which glows at night like a beacon. "It's not often that you get to raise the roof."

Alexandra Lange

josephBASTIANICH marioBATALI

The Italian Renaissance

You could trace their success to conventional origins: impeccable culinary training, authentic Italian bloodlines, dynastic connections to the food business. But with Joseph Bastianich and Mario Batali—the master of the room and master of the kitchen, respectively, behind Babbo—you'd be missing the key element: perfectionism. "We like to think about the details," Batali says, explaining their chemistry. As friends, they shared meals imagining the ideal restaurant. Since both were established in the business—Bastianich comes from the family that owns Felidia and Batali has both Pó and his television show, *Molto Mario*—"neither of us needed to make money," Bastianich explains. "So we just focused on the perfect incarnation of an Italian restaurant; everything else took care of itself." Their three-star culinary success in winning Americans over to exotic seafood and organ meats as well as their financial robustness (Bastianich says: "We probably make more money in restaurants than most people do") have led to Lupa Osteria Romana, a more casual venue that they share with a third partner, and Italian Wine Merchants, a wine store they recently opened off Union Square. A seafood restaurant is coming next year in the theater district. After that? "There is no four-star Italian restaurant in New York," Batali points out. "How would you do that?" Bastianich ponders, clearly already thinking through the answer.

Marion Maneker

vinceMcMAHON

Ringmaster

To the extent that the WWF is scripted "sports entertainment" spectacle, the wildly crude, wildly popular circus of the nineties, chairman of the board Vince McMahon is nothing less than a postmodern P. T. Barnum. But to the extent that it's a series of story lines filled with larger-than-life heroes and nefarious villains, he's also a television-age Cecil B. DeMille. "Our detractors would say that the secret to our success is the sexuality and aggression," says McMahon, "but we do a mini-movie every Monday and Thursday night. It's a combination of action-adventure, athleticism, comedy, talk show, and soap opera set to music." Of course, in the sense that the WWF went public in October with a $175. million IPO, McMahon is also a lowbrow Walt Disney—a visionary who built a multimedia, multi-merchandised, multi-million-dollar business on an ensemble of unforgettable cartoon characters like Sable and "Stone Cold" Steve Austin. And despite head butts, body slams, and half-naked women, the WWF is decidedly a family affair: His son, Shane; his wife, Linda; and his daughter Stephanie are all in on the action. "My background was a little volatile when I was young," says McMahon. "One of my biggest accomplishments has been a stable family environment. It's been a tremendous sense of pride that they want to be a part of this."

Anna Rachmansky

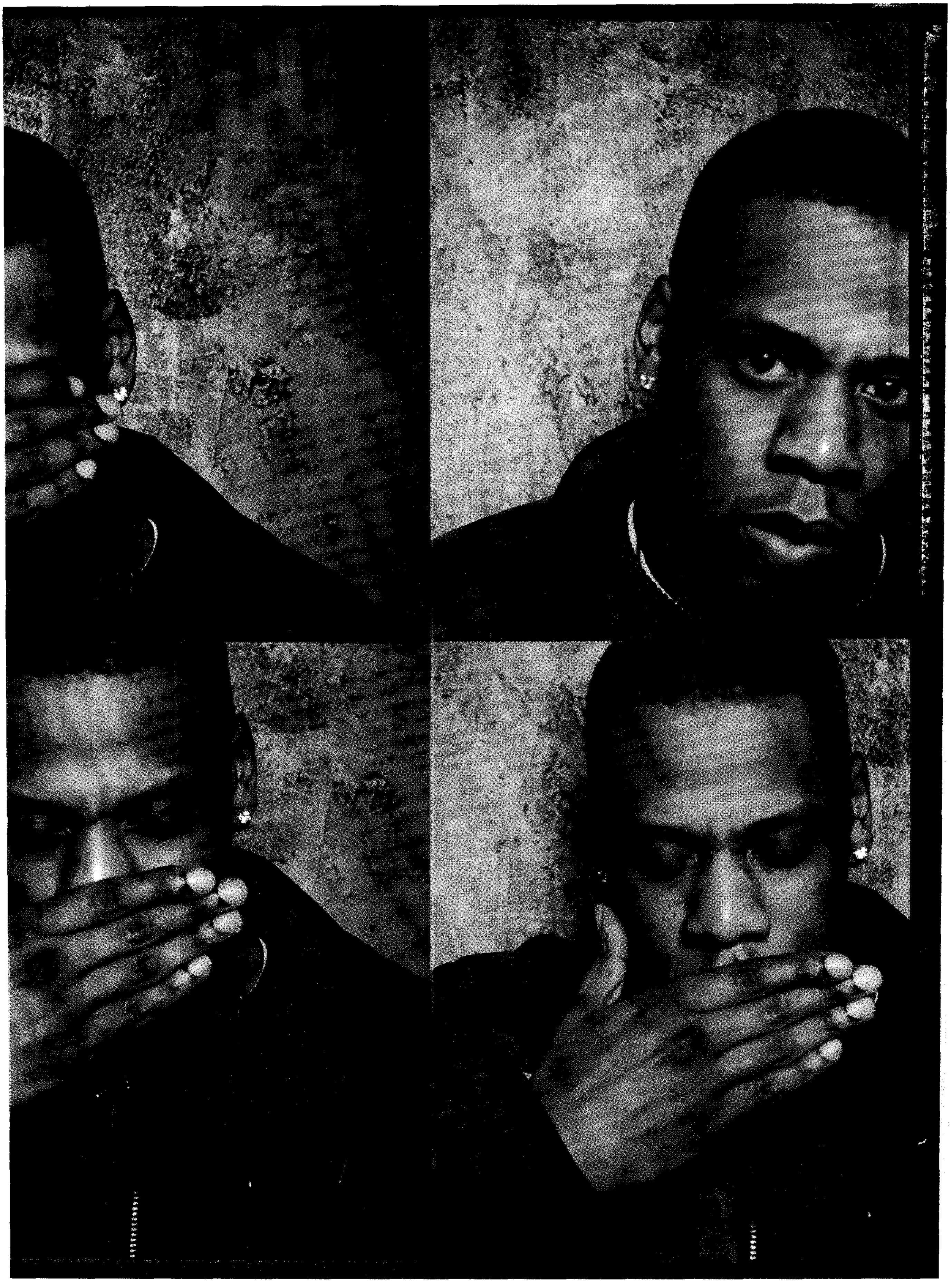
NEW YORK AWARD WINNER: MUSIC

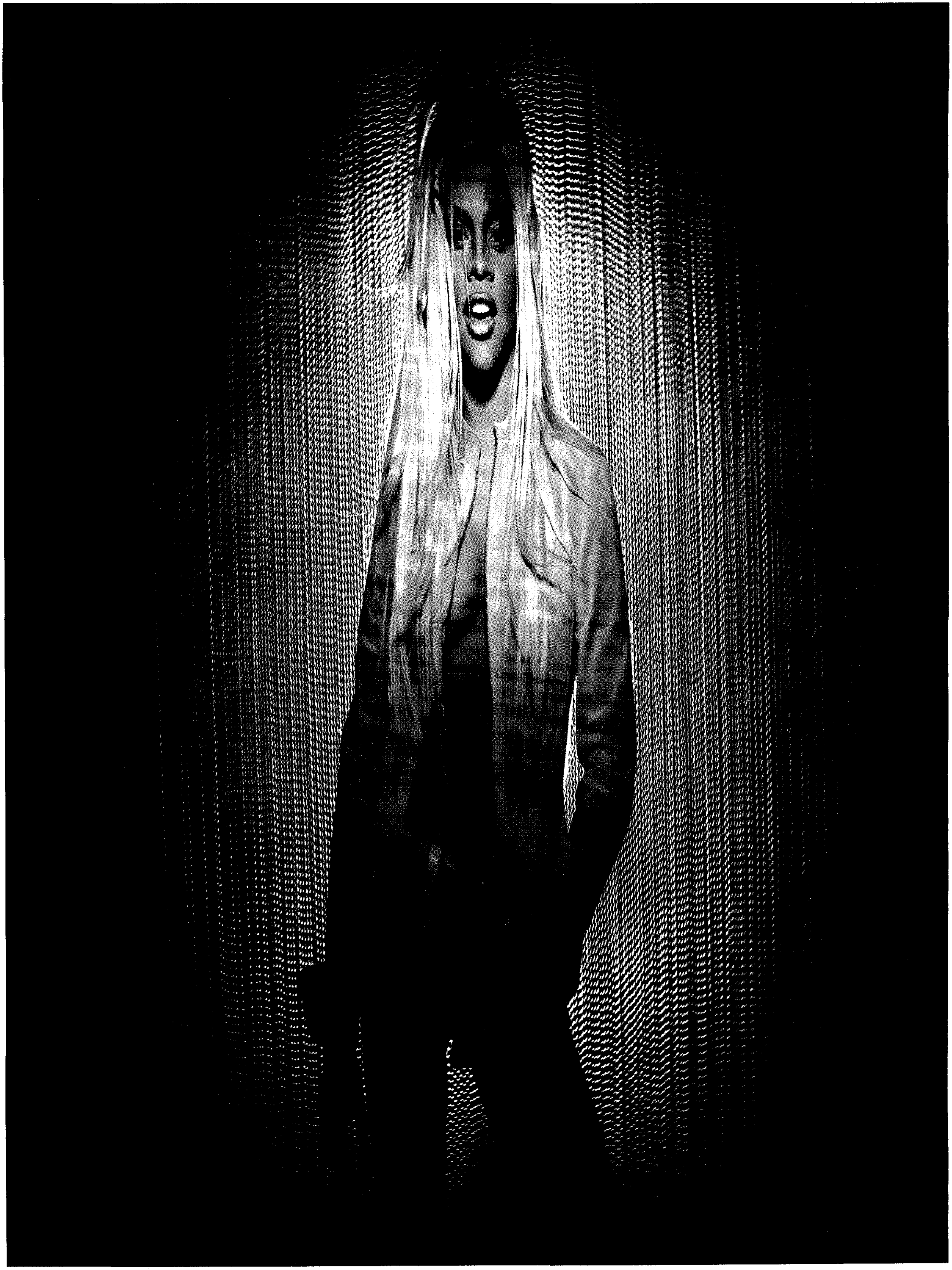
jay-Z

Boomtown Rap

As the Dow rocketed past 11,000, the biggest music star in America was rapping his own Horatio Alger story about how he picked himself up out of a "Hard Knock Life" in Brooklyn's Marcy housing project. Born Shawn Carter, the six-foot-four 29-year-old Jay-Z led hip-hop's takeover of the pop charts by proving that a rapper could sell 5 million albums, sample a song from *Annie,* and still retain enough street cred to make the cover of *The Source.* With a musician's ear for flow and a reporter's eye for lyrical detail, Jay-Z proved that big business—of any kind—was just a hustle not so different from the one he learned growing up on the streets of Brooklyn. His *Hard Knock Life, Volume 2* won a Grammy for best rap album, and the self-described "eight-figure nigga" even got into the spirit of the moment by renting one of the splashiest houses in the Hamptons and throwing the summer's most celebrated Fourth of July party. "Meeting new people is important to me," he said over the summer. "Maybe I can help you in my field; maybe *you can help me in your field.*" Not that hip-hop isn't tougher than other businesses; Jay-Z now faces assault charges for allegedly slashing Untertainment executive Lance "Un" Rivera during a brawl at the Kit Kat Club on December 2; the gossip is that Jay-Z believed Rivera bootlegged his forthcoming fourth album. It's due out in time for the millennium—as if Jay-Z didn't have enough zeroes after his name.

PHOTOGRAPH BY FRANK W. OCKENFELS 3





HAIR BY DIONNE ALEXANDER; MAKEUP BY NZINGA GUMBS; STYLING BY MISA HILTON BRIM

> "THERE'S A WHOLE LOT OF **LINGERIE** IN MY LIFE." — WILLIAM IVEY LONG

andrew FARKAS

Everybody's Landlord

When you buy or rent a Manhattan apartment or send a maintenance check to your co-op, chances are you will be doing business with a company run by Andrew Farkas. When you show up at your company's new office, he is there too. And soon he hopes to help you find a mortgage, lug your crates, gut your kitchen, and redecorate your den. Farkas—of the Alexander's department-store dynasty—is the 39-year-old chairman of the real-estate-services company Insignia. This summer, Insignia bought Douglas Elliman, becoming Manhattan's largest broker of office buildings as well as co-ops, condos, and even rentals. "The CEOs and CFOs of Insignia's clients are the same people Douglas Elliman moved into homes," Farkas says. "So why not close both deals?" His penchant for real-life Monopoly is making him the Bill Gates of New York real estate. Insignia plans to provide Internet access to clients and tenants in its buildings, via a Website that will sell related services like mortgages, interior design, and contracting. With such Trump-like ubiquity, can Farkas Tower be far behind?

David Kirkpatrick

NEW YORK AWARD WINNER: MUSIC

lil'KIM

Hip-Hop's Queen Bee

So stylistically forward that Alexander McQueen bowed to her at the VHI Fashion Awards but so delightfully down-to-earth that she presented him with the "avant-garday" prize, Kim has redefined women's roles in rap and all but established a presence for hip-hop in haute couture. Just a few years back, she was a homeless teenager on the streets of Brooklyn, when the man she called "my brother, my mentor"—the late Christopher Wallace, a.k.a. the Notorious B.I.G.—told her that if he made it as a rapper, he'd come back for her. He kept his word. First as a member of the Junior M.A.F.I.A. crew and then as a solo artist on her album *Hard Core,* Lil' Kim pushed the limits of frank feminist expression at a time when there didn't seem to be any limits to push anymore. "It's a big-mama thing," the petite rapper explains. Meanwhile, Lil' Kim has become the indisputable siren of New York nightlife, as likely to be surrounded by Donna Karan and Donald Trump as by fellow hip-hop stars like Busta Rhymes and Sean "Puffy" Combs (on whose tour she arrived onstage in a red-velvet-covered bed). Always the most visible person in the room, despite her four-foot-eleven stature—even Diana Ross couldn't restrain herself from tweaking her pastie-clad breast at this year's MTV Music Video Awards. The "Queen Bee," as Lil' Kim has dubbed herself, was said to be shocked, although that seems doubtful, considering her healthy self-esteem. "You wanna be the swing bee, but you can't be—that's why you're mad at me," she cackles.

WILLIAMiveyLONG

The (Un)Dresser

Suited and bespectacled, costume designer William Ivey Long displays no outward sign of his magnificent obsession. "There's a lot of lingerie in my life," Ivey Long confesses happily. His impossibly sexy designs include, most notably, the scanty black mesh of *Chicago,* the gritty teddies of *Cabaret,* and the now-mythic diaphanous yellow dress draped like spun sugar around Deborah Yates's equally mythic frame in *Contact.* The 52-year-old North Carolinian landed in New York City in 1975, trailing Yale Drama School classmates Sigourney Weaver, Meryl Streep, Christopher Durang, and Wendy Wasserstein. By 1982, his eye-popping designs for *Nine*—particularly a lacy black number for Anita Morris that made her an instant sex symbol—had won him a Tony. He came early to sartorial storytelling: In kindergarten, little William cajoled his Chapel Hill Sunday-school class into posing for tableaux of the Nativity and the Crucifixion clad only in towels and blankets. (He got expelled.) His daring sense of style now wins him praise, including another Tony (for *Crazy for You*) and an Obie. Next spring, the lucky ladies in Susan Stroman's *The Music Man* will benefit from his unerring gift for making actresses look (and feel) ravishing, and sometime soon, boudoirs throughout the city will be blessed with his sexy sense of humor—he's working on a new line of women's lingerie with business partner . . . Wendy Wasserstein.

Erika Kinetz

PHOTOGRAPH BY FRANK W. OCKENFELS 3

"YOU DON'T WANT TO LISTEN TO MC HAMMER'S MUSIC ANYMORE, BUT HEARING HIS STORY—THAT SOLVES YOUR PROBLEM!" —JEFF GASPIN

SARAH jessica PARKER

Our Girl Sunday

It's hard to remember Sarah Jessica Parker before she had C-A-R-R-I-E spelled out in gold letters across her clavicle, but then, it's becoming increasingly hard to remember women on television before they were giving hand jobs, having threesomes, and discussing their fuck buddies over yoga in New York's favorite show, *Sex and the City.* Parker is not a bit single herself after two years of marriage to actor Matthew Broderick, but she's utterly convincing (she's been an actress for twenty years, after all) as a bohemian bombshell in millennial New York. "There is a great chasm between the life I lead on television and the one I live at home," says Parker. "I can't describe the security that comes with a good marriage—I'm very lucky—but I don't in any way pity Carrie. Her life is exciting and romantic, and there are so many possibilities for her that I don't have anymore." We too delight in that life: her fabulous outfits, her snappy chatter with Samantha, Miranda, and Charlotte. Most of all, we're happy to learn that just because we drink a lot of Cosmos and sometimes put out on the first date, it doesn't mean we're bad people. For this lesson, many single New Yorkers are grateful. *Ariel Levy*

johnCURRIN

Make It Nude

When he started showing his paintings at Andrea Rosen Gallery in 1992, John Currin seemed to be contemporary art's answer to R. Crumb—his images of large-breasted stripper types, along with a parody of a female collector and a laughing crippled granny, were taken as misogynistic rants. But the 37-year-old painter seems to have lost his appetite for shock—he's grown up, become more of a painter. The change in Currin's work is the big shock now: His latest women are innocently nymphlike, recalling Botticelli's Venus or Cranach's nudes (one, modeled after his wife, the artist Rachel Feinstein, and covered with tiny butterflies, is positively sweet). But in addition to his sly old-master references—and using the female nude as the vehicle for them makes perfect sense—Currin's handling of paint has become more technically impressive, making his weirdly beautiful narratives an occasion to muse on painting itself. *Edith Newhall*

jeffGASPIN

Music Man

As VH1's head of programming and thus the main guy behind *Behind the Music,* Jeff Gaspin is (directly or indirectly) responsible for finally giving America what it really, really wants. "We serviced a need for all those people who grew up on MTV but grew out of it," explains Gaspin. "You don't want to listen to MC Hammer's music anymore, but hearing his story—that solves your problem! You're getting information to talk about, you're being entertained, you're relaxing, but you're not doing something you're not interested in, which is listening to the music." Gaspin has proven to have a knack for tapping into America's guiltiest pleasures. In 1991, he created NBC's controversial *I Witness Videos,*

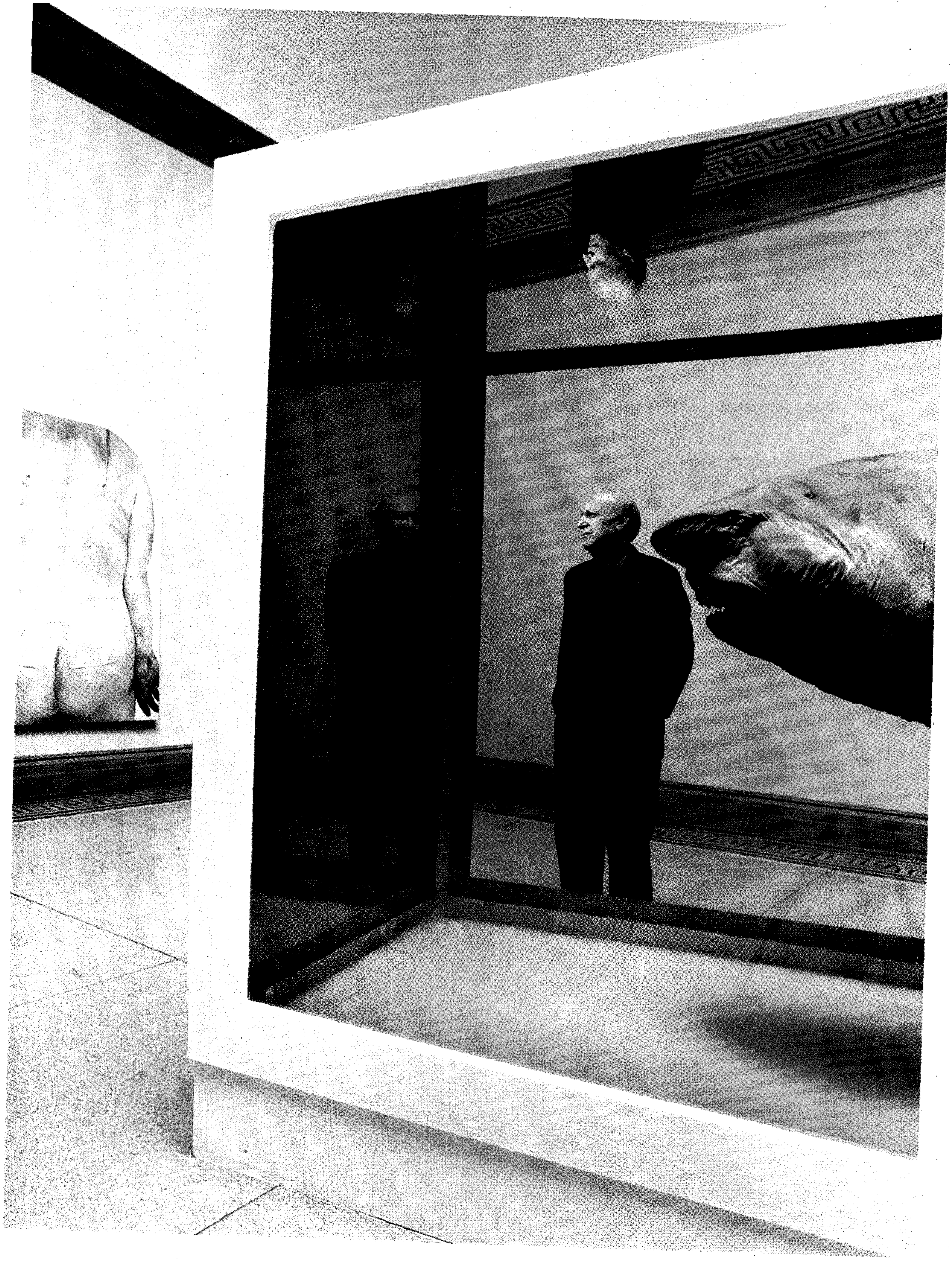
NEW YORK AWARD WINNER: CIVICS

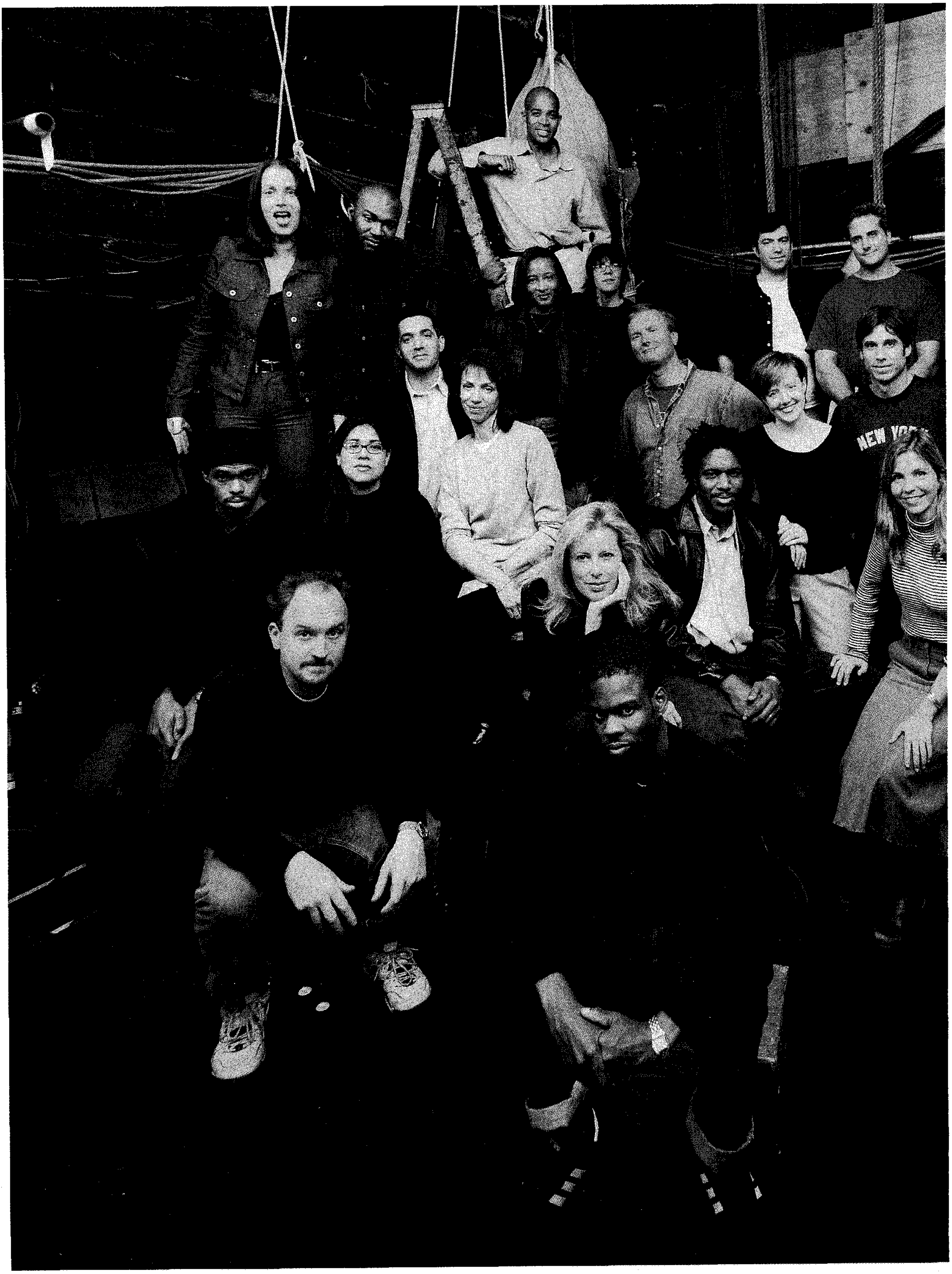
floydABRAMS

First for the First

It was going to be just another year at Cahill Gordon & Reindel for lawyer Floyd Abrams—which is to say, a typically very good year, his thirty-sixth spent fighting the unending battle of the First Amendment. Then a certain mayor, unfavorably disposed toward a certain piece of art, threatened a certain museum with a funding cut that could have forced said museum to close or move. Suddenly Abrams was—yet again—at the center of the most controversial First Amendment case of its time. Even if the Brooklyn Museum's "Sensation" exhibit may have lacked some of the drama of the Pentagon Papers (on which Abrams served as the *Times's* co-counsel), in a city that lives on its culture there was more at stake than the right to fling elephant dung. "I was delighted to take the case on," Abrams says. "I was astonished when I read that the mayor was threatening to close the museum down. The thing about it was, it was all so unnecessary." Abrams beat the city in court, and though the mayor is appealing, he may think twice about his next venture into art criticism. *Michael Tomasky*

PHOTOGRAPH BY FRANK W. OCKENFELS 3

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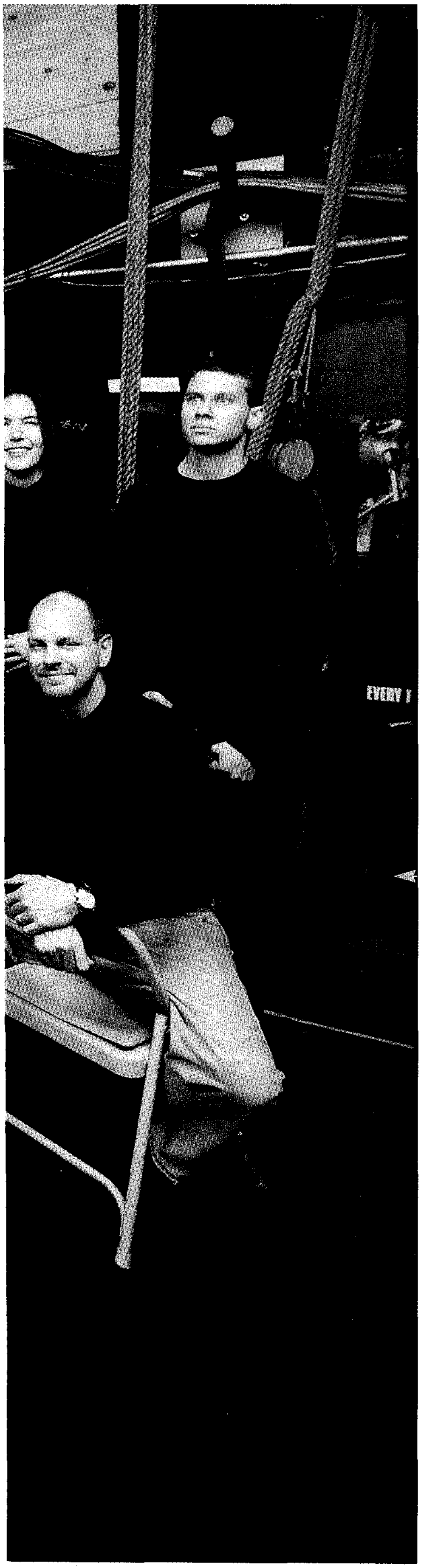

the forerunner of countless Fox specials with names like *World's Deadliest Swarms!* In fact, after he left NBC in 1993, Gaspin produced a couple of them himself: *When Good Times Go Bad* and *Close Calls: Cheating Death.* "Well," he muses, "some things you can be proud of, and others . . ." This time around, Gaspin should be bursting with pride; among other things, *BTM* has spawned countless imitators on other networks, jump-started record sales for crusty old rockers like Lynyrd Skynyrd and Poison, and given Gaspin some programming ideas as well. In the works for the coming year on VH1 are *For the Record* (about musical events and issues instead of artists), *VH1 Rock Collectors* (the bastard child of eBay and the PBS hit *Antiques Road Show*), and *VH1 Confidential*—an episode of which will be devoted to solving the disappearance of Iron Butterfly's bassist. It's fine by us, as long as we don't have to listen to the music. *Tim Hodler*

marthaSTEWART

Mistress of Her Domain

In addition to having her places in Connecticut and the Hamptons, and her magazine, and her Leonardo-like domestic virtuosity, Martha Stewart has two of the *fin de siècle's* ultimate status symbols: an earthshaking IPO and a ninth-floor office with a parking area out front. The industrial elevator of the Starrett-Lehigh Building—where she's moving her Internet operations and photo studio—can easily accommodate her shiny new pickup, giving Martha the option of a literally door-to-door drive from her home base in Westport, Connecticut. Now that she's colonized West Chelsea, cheek-by-jowl with start-ups and meatpackers, Martha, of course, is back to contemplating aesthetics, like the exact tonal quality of the light shining on her half-block-long walls: "I love the double-height

NEW YORK AWARD WINNER: COMEDY

chrisROCK

Rock of Our Age

It's all well and good to get discovered at 18 by your hero (Eddie Murphy), move on to *Saturday Night Live* and *Politically Incorrect,* star in $100 million–grossing films, write best-sellers, record CDs, and host everything, but let's face it, having an Emmy-winning show with your name in the title is really where it's at. "I can pretty much do whatever I want," says Rock happily. "I don't know if it's exciting; it's more that it's gratifying. Exciting almost has to be a new experience, so that would be like when I started having sex. That was *exciting.* Now it's either good or bad." While he's over the initial thrills of being both sexually active and in showbiz, there's still something in his wide-eyed, many-toothed happy face that suggests he's sometimes thinking, *Can you believe I'm so damn famous?* We can, because Rock takes something like hosting the 1999 MTV Video Music Awards ("that was like a performance-art piece," he says) that you expect will be predictable at best and uses it as a forum to bash about half the A-list before they can get off the stage. He isn't afraid to make you laugh at anything—least of all race—because he knows that the only jokes that are really in bad taste are the ones that aren't funny. *Ariel Levy*

PHOTOGRAPH BY FRANK W. OCKENFELS

"MY GOAL IS THAT EACH RESTAURANT FEELS HAND-CRAFTED. THAT **THEY HAVE THEIR OWN SOUL**." —DANNY MEYER

ceilings with the skylights and the wonderful light that we get in there. I'm trying to remember the name of the painter . . . Vermeer. It's Vermeer light." This year, Martha has found two new frontiers to domesticate. The wild West Side should be a pushover. As for the Internet, there's little doubt she'll make e-commerce smoother, swifter, and infinitely easier on the eye. After all, who else but Martha could turn cyberspace into a place in which we'd actually like to live? *Alexandra Lange*

latrellSPREWELL

Spree Ride

Yes, Spree has his flaws. He has, as we've learned, something of a temper, as well as an occasionally imperfect understanding of his shooting range. But in the open court, zigzag cornrows flip, flop, and flying, he's dead serious. Spree's what makes the O go. Bladelike and baleful-eyed, toting all that baggage, he transcends his own badass. So what if he decides to skip training camp because he doesn't trust FedEx to move his stereo and he likes to drive along the interstate in his custom Jag just contemplating and staying in motels? Dave Checketts fined the player $130,000 for the incident. But when the Garden president was asked if it wasn't "kind of impressive" that a major corporate asset like Spree would be far enough removed from rat-race compulsion that it didn't even occur to him to call in for more than a week, Cablevision company man Checketts had no choice but to wistfully shake his head and say, "Yeah, it is." Spree's so free. He thinks nothing of handing out quotes expressing his still palpable "hatred" and "bitterness" toward P. J. Carlesimo and the Golden State organization, saying "I'm going to go in there and crush them." Gets your attention, the noncontrition, all that never saying you're sorry. Sprewell's a badass all right. But he's our badass. *Mark Jacobson*

dannyMEYER

Head of the Table

In an age when so many groups are rolling out restaurants faster than your local baker makes donuts, my goal is that each restaurant feels hand-crafted," says Danny Meyer. "That they have their own soul." His restaurants do. The soul shows in the antique rugs of Gramercy Tavern and the bright interiors of Union Square Cafe, as well as the six-time James Beard Award recipient's latest venues: Tabla, his Indian-inspired hit, and the airy Eleven Madison Park. These last two have become instant institutions in an area where few serious restaurateurs had ventured for 100 years: Madison Square. "At the turn of the last century, it was really the premier venue for dining out," he says, referring to Delmonico's, the long-defunct boîte where late-nineteenth-century New York's elite lingered for a night out. And he's put a considerable amount of his money where his mouth is, spearheading the $11 million campaign to restore the park to its Gilded Age splendor.

NEW YORK AWARD WINNER: FICTION

allegraGOODMAN

Chosen Writer

In the latest incarnation of multicultural Manhattan, nothing may seem more familiar than a Jewish writer. But Allegra Goodman has brought a fresh perspective to the novel set in a Jewish milieu. Born in Brooklyn, she left New York at age 2 to settle with her family in Hawaii. But Goodman spent her summers visiting a upstate community populated by Orthodox Jews, similar to the one she brilliantly creates in *Kaaterskill Falls*. The novel, her first after two much-praised short-story collections, traces the story of the emotional awakenings of several members of an Orthodox congregation who have traveled up from Washington Heights for their summer retreats in the Catskills. "I'm extremely interested in writing about Jewish Americans," says the 32-year-old mother of three. "But on a broader level, I'm interested in writing about what tradition means in the modern world." *Kaaterskill Falls* raised her from the level of promising writer to accomplished peer. Last year, she gained a National Book Award nomination; this year, she was a judge. But assuming such august roles won't prevent her from exploring new ones. "I'm like an actor," she says. "I play the parts in my books." *Luisa Colon*

PHOTOGRAPH BY FRANK W. OCKENFELS 3

NEW YORK AWARD WINNER: TELEVISION

judge JUDY

Justice, no peace.

Her mother, legend has it, wanted her to marry well and took the family on holidays in the Borscht Belt so she could meet someone nice. But Judith Sheindlin has never been one to settle. Judge Judy, as we know from her daily appearances presiding over real-life legal disputes on her television show, is a case study in the art of the second act. Now in her second marriage (to Judge Jerry Sheindlin, who recently replaced Ed Koch as the centerpiece of *The People's Court*), she is a long way from her previous jobs settling cases for a cosmetics concern and prosecuting juvenile delinquents in Bronx Family Court. Wearing a lace collar and the demeanor of someone who perhaps drinks lemon juice by the glass, Judge Judy handles her litigants with skepticism and impatience. "My sense is," she warns a man whose wife had previously been involved with his brother, "that your wife is still flaky." She's the cold and rational mother we never had. And that is what lifts Judge Judy miles above the rest of daytime television's bottom-scrapers: Where Messrs. Jerry and Montel permit their guests the verbal space to make fools of themselves, Judge Judy cuts them off and spares them (and us) the embarrassment. So it's no surprise that *Judge Judy,* currently in its fourth season, is the highest-rated show in daytime syndication. (Them's the breaks, Oprah.) Only *Wheel of Fortune* and *Jeopardy!* can boast of higher day or night syndication ratings—but if they did, Judge Judy would just tell them to shut up. *Eric Konigsberg*

PHOTOGRAPH BY ALLISON LEACH/PEOPLE WEEKLY

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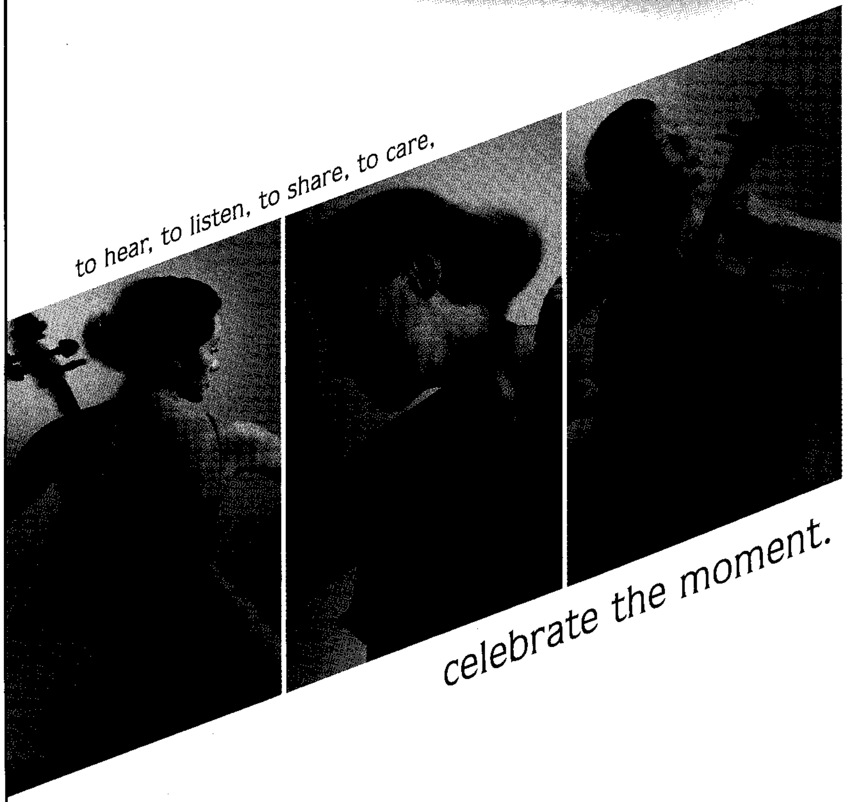
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This nostalgia for a slower-paced gentility may have succeeded too well. "That's the problem," he says jokingly. "We can't make our financials work out, because no one wants to leave." *Anna Rachmansky*

murrayMOSS

Homestyle

These days, when even Christie's puts cocktail shakers on the block, it's hard to imagine a time, back in the dark ages of 1994, when displaying a stainless-steel wastebasket in a SoHo shop window was considered cheeky. "It's a double-edged sword," admits Murray Moss, whose eponymous store inserted haute industrial design between the art-world stalwarts PaceWildenstein Gallery and Metro Pictures five years ago. "I wanted people who knew how to look at an object and assume there was something more to look at than a wastebasket," he says. "Today, people expect that there's something more." This year, Moss expanded his vision, quintupling his store's space with an annex called, appropriately enough, More. It carries some of the same designers Moss treasures—Gaetano Pesce, Enzo Mari, Philippe Starck, Droog—just bigger stuff, like sofas and storage units, to accompany the glasses and pots, dish racks and silverware he's always sold. "You can't just say anymore, 'We're opening an Italian restaurant' or 'We're opening a coffee shop,' " Moss says. "You have to have cappuccino. You have to open a restaurant specializing in the food of Puglia. Five years ago, no one knew there was a region called Puglia." Industrial design, as much as fashion, has become a means of self-definition. You now know if you're more Ikea or Anthropologie, Totem or Wyeth. And in New York now, Moss keeps growing and growing.

Alexandra Lange

NEW YORK AWARD WINNER: BUSINESS

fernandoESPUELAS

Latin King

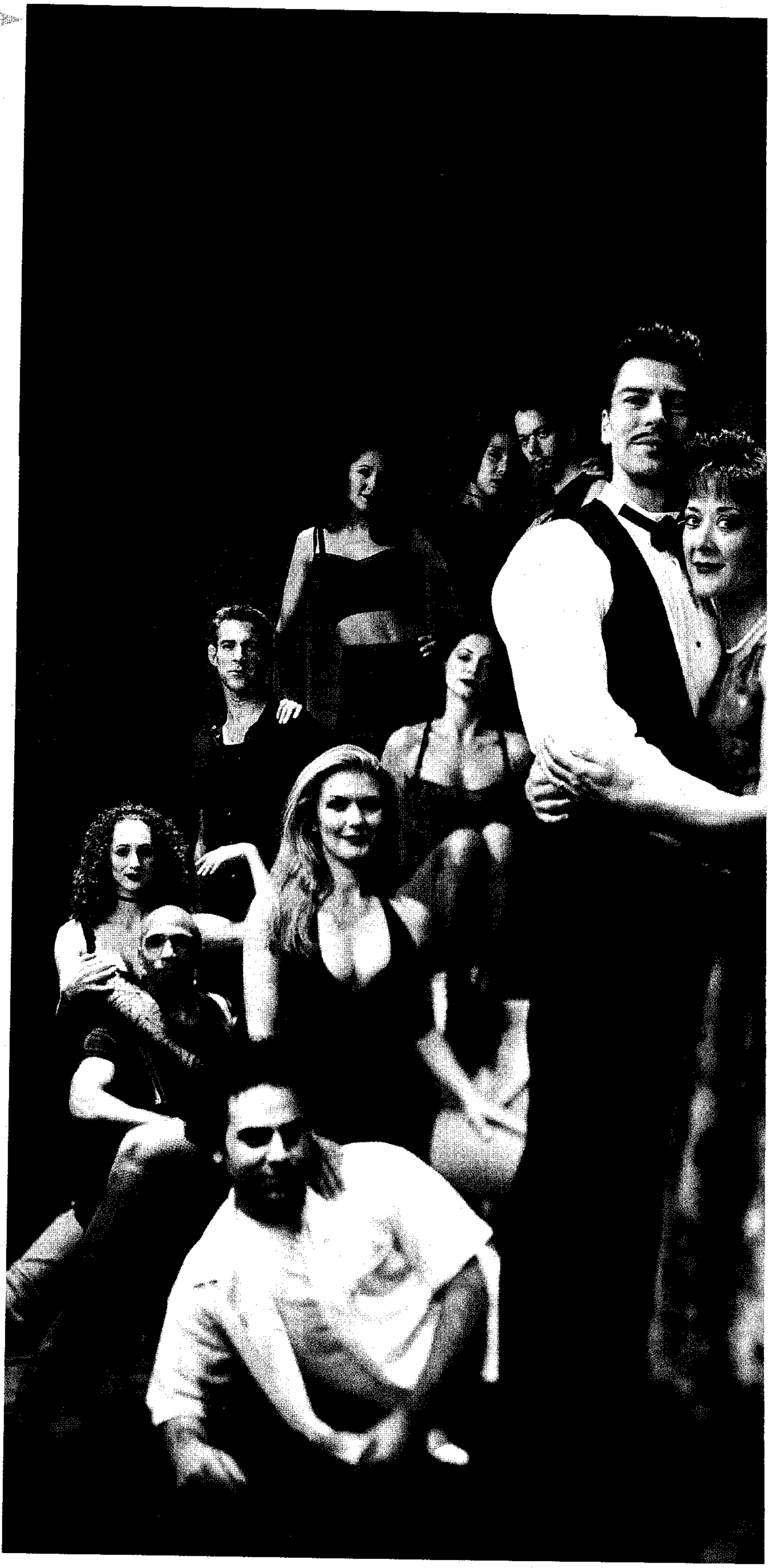
The Brazilian press calls it "The Espuelas Effect." As Latin-language Internet portals proliferate across the Americas, they are all—whether they admit it or not—copying the astoundingly successful business model of StarMedia and its 33-year-old CEO and founder, Fernando Espuelas. "We sold StarMedia to shareholders by selling Latin America," explains Espuelas, whose company IPO'd at more than $2.5 billion in May and now reaches more than 600 million Latins worldwide. Espuelas believes that "to the extent that the Internet represents a 100 percent improvement in communications for the U.S., it represents a 300 percent, or 400 or 500 percent, improvement for Latins, who historically haven't had a forum for their voices." And he's setting about making sure those voices get heard. In November 9, the Uruguay-born entrepreneur launched www.latinvote.org, an ambitious site that will provide extensive profiles of the next election's political candidates and issues in Spanish. With sites like Yupi, Yahoo! en Espanol, and QuePasa spreading like kudzu, Espuelas jokes, "I think my mother is going to launch a competitive site next." *Logan Hill*

PHOTOGRAPH BY FRANK W. OCKENFELS

susanSTROMAN

Contact High

Everything Susan Stroman does all but screams *Break the rules!*—the battle cry of the great American choreographer, from Agnes DeMille to Michael Kidd, Gower Champion and Bob Fosse to Michael Bennett and Tommy Tune. Like Tune, Stroman is a genius of the quotidian gesture, setting dances in ordinary places (a barn in the career-making *Crazy for You*, a mall in *Big*) and having her hoofers spin lust and humor and wonderment out of ordinary situations (as when she set giant fruits and pies and holiday gifts high-stepping across the stage of the Theatre at Madison Square Garden in the unexpectedly touching *A Christmas Carol*). But nothing quite prepared us for this season's *Contact*, a groundbreaking tryptich in which Stroman not only declares her dance-maker's manifesto (movement equals foreplay) but invents a new subgenre—call it the *sort-of-musical*—in which the spirits of Fosse and Bennett (innuendo and sex) fool around with literary convention. The result may be a hybrid, but it's original and completely exhilarating. And while collecting the season's best reviews on this side of the Atlantic for *Contact*, she set London abuzz with an equally sensational production of *Oklahoma!*—the show, not coincidentally, that had been the career-maker for DeMille, the very model of a modern choreographer. Stroman had come full circle. *Jeremy Gerard*



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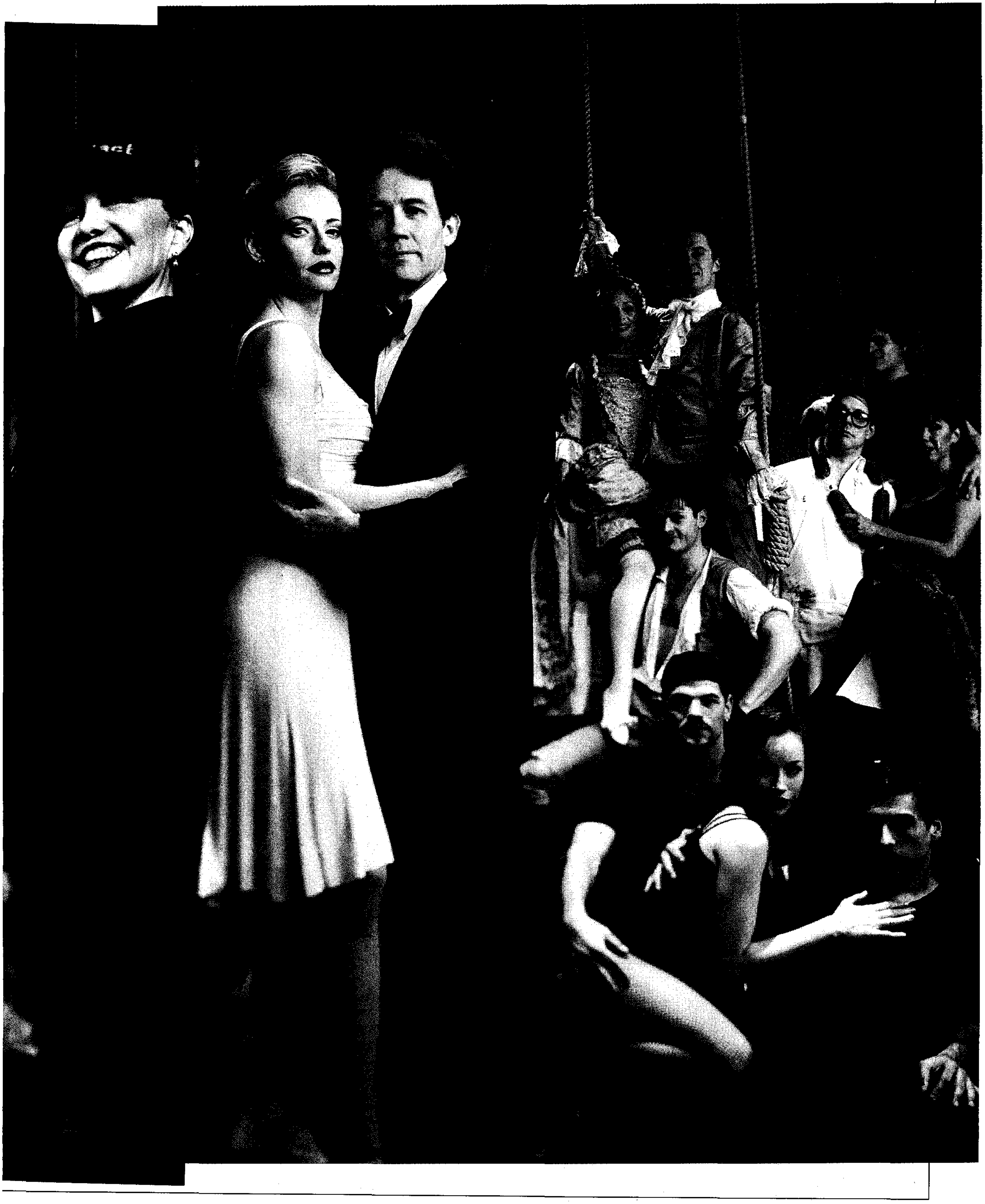
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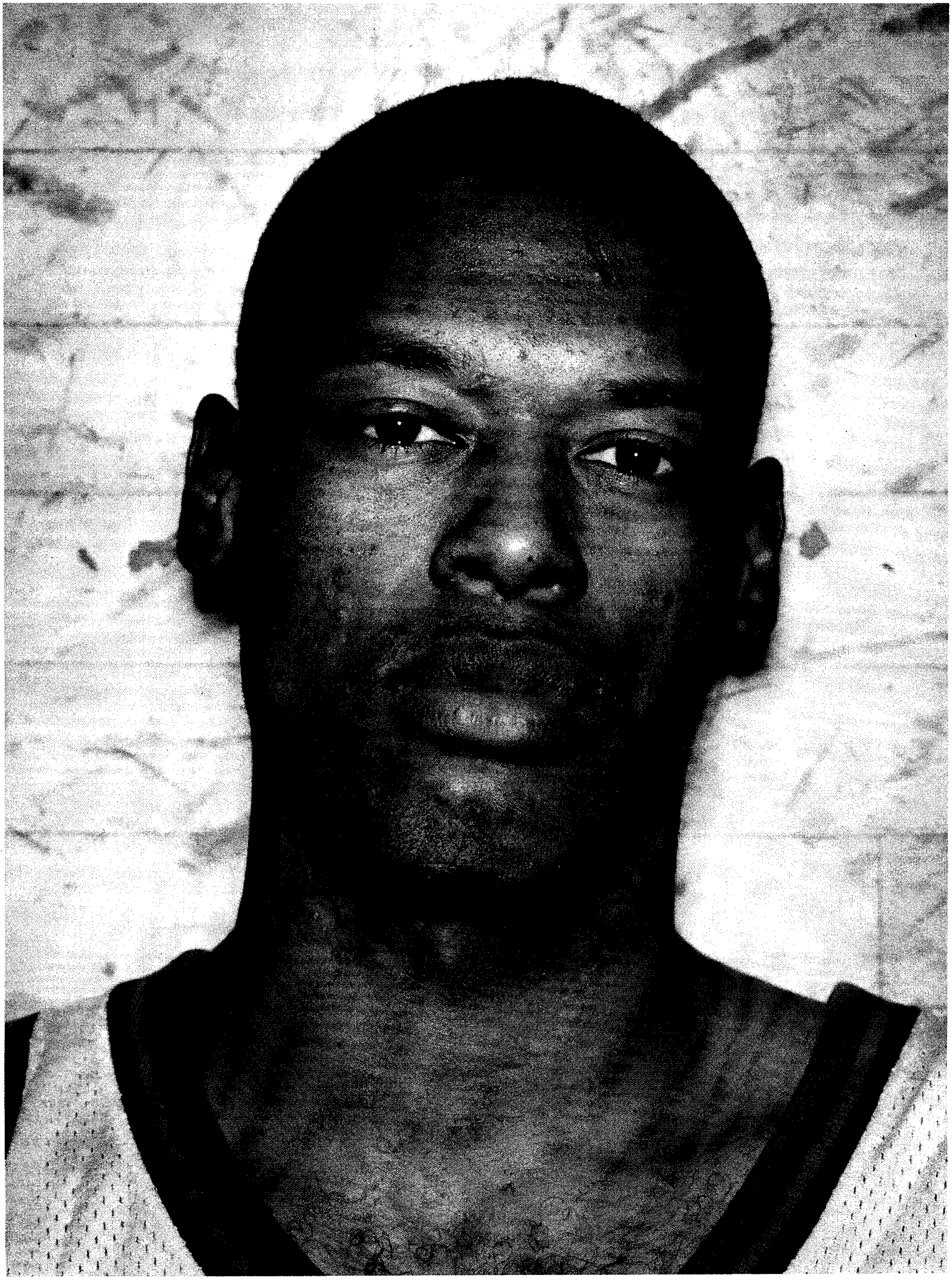

“I DIDN’T HAVE THE TOOLS TO TREAT 70 PERCENT OF MY PATIENTS. THERE ARE A LOT OF CONDITIONS WHERE WESTERN MEDICINE NEEDS HELP.”—DR. WOODSON MERRELL

robertLESSIN

Wealth and Wit

Initial public offerings have always seemed to prove the axiom that it takes money to make money. Apart from institutional investors, only a select few—the richest, most preferred clients of the richest, most preferred investment houses—ever got a piece. Upstart online investment bank Wit Capital changed that in 1997 by offering allocations to anyone with a fast modem. Now, in theory, the Internet could make wired investors as rich as wired auctioneers. Main Street loved the idea; Wall Street remained unconvinced. Then, in 1998, Robert Lessin, former vice-chairman of Salomon Smith Barney, came on board. Early this year, Lessin—himself a New England–raised Harvard MBA—supplemented Wit’s management with a team of pedigreed financial vets like himself. Then he persuaded Goldman Sachs to invest in the firm, and its real-world visibility skyrocketed. “There is almost no such thing as a pure stand-alone Internet company,” Lessin says. “And if you’re going to affiliate with any financial service firm in the world, it should be Goldman Sachs.” Wit usually gets only a small cut of Internet IPOs—like those of EarthWeb.com—and with individual investors, the company relies on volume. In June, Wit had its own IPO. The stock price is holding steady at $20, well above the offering price of $9. Wit probably won’t turn a profit for another two years, but on the Internet, making money takes a backseat. “Right now, it’s all about building a brand, not building capital,” Lessin points out. “And the thing we’ve done most right is create a brand. Twelve months ago, no one knew what Wit was. Now everyone does.”

Michael Steele

NEW YORK AWARD WINNER: SPORTS

marcusCAMBY

Hoop Dreamer

At this time last year, Marcus Camby was a former college star from the University of Massachusetts who had turned into an NBA disappointment with the dreary Toronto Raptors. His trade to the Knicks didn’t seem auspicious: Fans were angry that the Knicks gave up the beloved Charles Oakley to get the bony 25-year-old. Oak was Oak; he couldn’t be pushed around, whereas Camby, despite his undergraduate greatness and gaudy shot-blocking numbers, was thought to be a beanstalk with a bad attitude. Coach Jeff Van Gundy seemed to buy into the thinking, too, gluing Camby to the bench. But the mellow Camby wisely never complained. Gradually, Camby’s gifts—startling quickness for a man six feet eleven, as well as a slithery, Dennis Rodman–like knack for getting to the ball—transformed the team and helped save a season that looked lost when Patrick Ewing ripped his Achilles tendon. In May, Camby leaped once and for all into the hearts of Knicks fans with a gravity-busting dunk over Dikembe Mutombo. Camby didn’t just drive the Knicks to the verge of an NBA championship; he pumped youthful electricity into the Knicks and the city, and inspired a thousand bad-pun headlines playing off his last name. Along with Latrell Sprewell and Allan Houston, he’s the soul of the new Knicks. Charles who?

Chris Smith

woodsonMERRELL

Medicine Man

Five years ago, Kava Kava and Saint-John’s-wort sounded like something you’d get from an old lady with a broom, and “mind-body” therapies were the province of small wooded communities in Northern California. Now they’re big business. At the forefront of the alternative-medicine revolution is Dr. Woodson Merrell, who has spent the past year creating the Center for Health and Healing at Beth Israel Hospital. Next May, the $10 million center will bring a blend of conventional medicine and complementary modalities—homeopathy, acupuncture, herbal remedies, biofeedback—to an expected 36,000 patients. “It was unfathomable five years ago that we’d be anywhere close to where we are right now,” says Merrell. “When I hung up my shingle back in 1979, it became clear to me that I didn’t have the tools to treat 70 percent of my patients. There are a lot of conditions, particularly chronic diseases, where Western medicine

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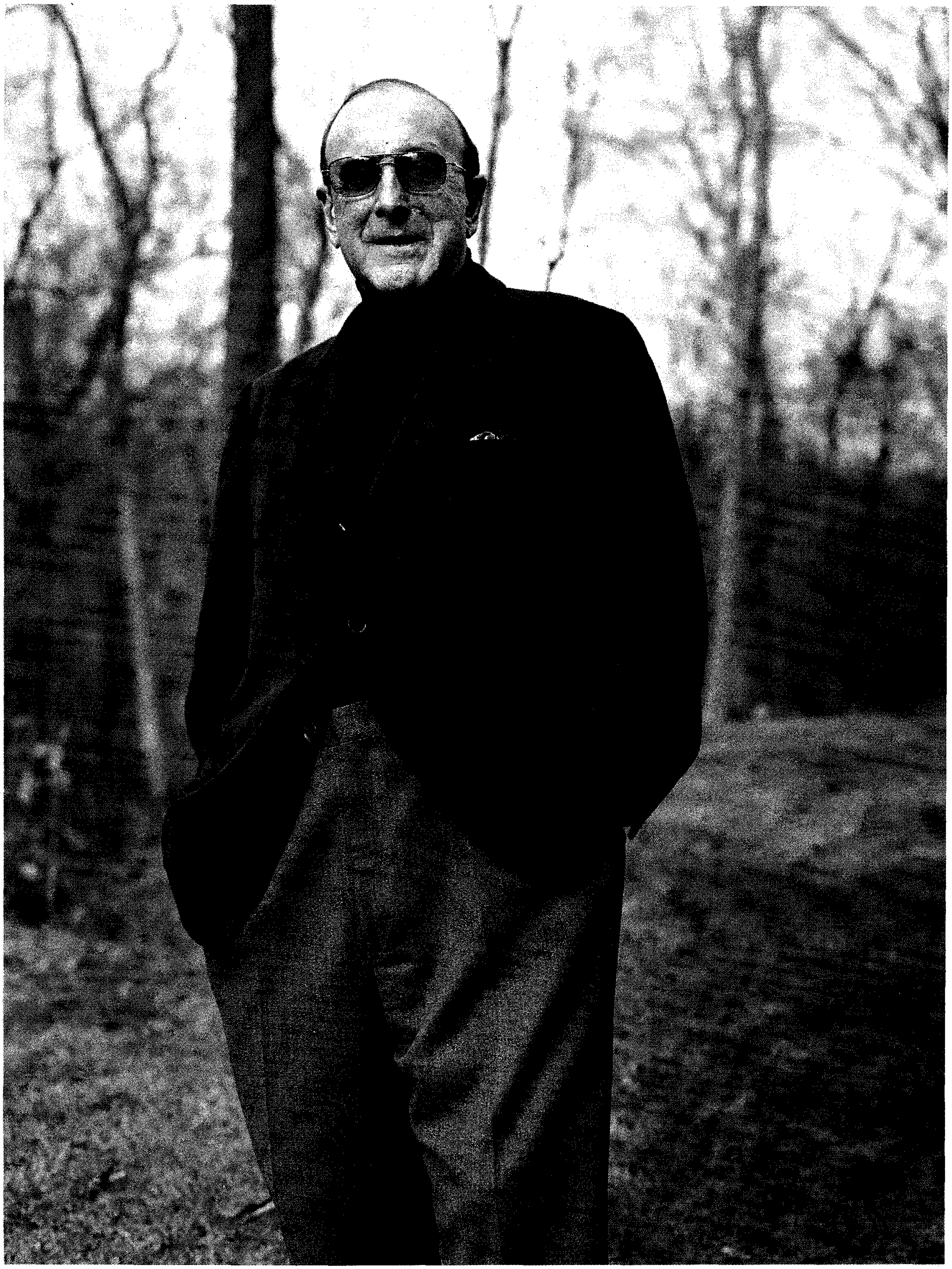
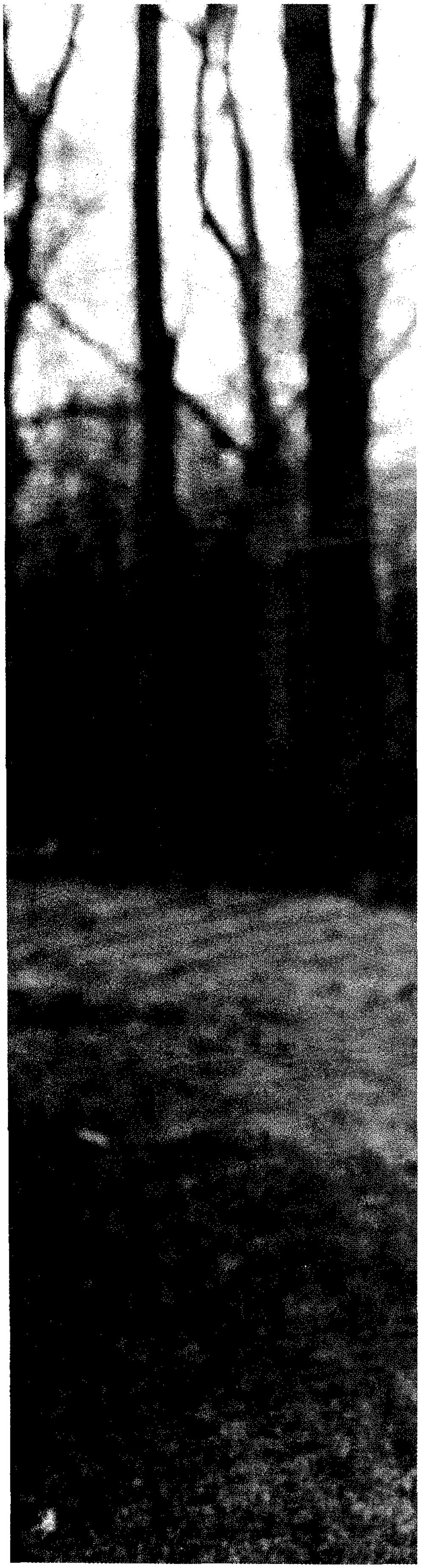




needs help." So he spent the past twenty years researching, teaching, and practicing a kind of medicine that can pick up where conventional treatment fails, an endeavor that took him to Shanghai, Tanzania, and Trinidad, as well as to the Senate, the House of Representatives, and the FTC, where he argued on behalf of these new remedies. Already, 50 percent of Americans have used alternative medical therapies, on which they spend nearly $30 billion a year—almost as much as they pay out of pocket for physician services. "It's nearly unique in the history of medicine that such a large-scale shift would occur as a result of consumer demand," says Merrell. "There's no question. This is the medicine of the future."

Erika Kinetz

NEW YORK AWARD WINNER: LIFETIME ACHIEVEMENT

cliveDAVIS

Greatest Hitmaker

At a time when soundtracks spawn stars and focus groups pick singles, Arista president Clive Davis is still a record man's record man—the kind of executive who listens to demos with his eyes closed and knows a hit when he hears one. And at an age when most of his peers are boring subordinates with war stories about their good old days—rock, punk, grunge, whatever—Davis just steered Arista to its most successful fiscal year ever on the strength of hip-hop and modern R&B. Davis won his reputation for "having ears" in the late sixties and early seventies, when he transformed Columbia Records from a Broadway-based monolith into a rock-and-roll powerhouse by signing artists like Janis Joplin, Carlos Santana, and Billy Joel. That was only Act One: In 1974, Davis founded Arista Records, where he signed Patti Smith in the seventies, Whitney Houston in the eighties, and lucrative joint ventures with LaFace Records and Sean "Puffy" Combs's Bad Boy in the nineties. More recently, he signed Santana again, paired him with young stars like Everlast, Lauryn Hill, and Matchbox 20's Rob Thomas, and steered him to his first No. 1 album since the early seventies—the last time he worked with Clive Davis. Rarely shy about taking credit when it's due, Davis might well be the last of the larger-than-life label chiefs, and when Arista's corporate parent, BMG Entertainment, announced last month that it planned to replace him, artists from Carly Simon to Whitney Houston publicly expressed their support. "Clive stands up for me—even against his better judgment—and lets me do my work the way I want," says Patti Smith. "He'll tell me exactly how he feels, and I can think about what we've talked about and make my own choices." Indeed, now that most major labels operate as units of multinational corporations, what sets Davis apart is his refusal to let himself or his artists make those decisions by committee. "You've got to do it on the basis of instinct," he says. "It's the key to the music business."

Robert Levine

PHOTOGRAPH BY MARK ARBEIT

tiffanyDUBIN

Vintage Vanna

As director of the Sotheby's fashion department, Tiffany Dubin built both business and buzz with decidedly un-Sotheby's-like offerings—Pucci dresses rather than Picasso paintings. Perhaps more importantly, she has an unerring sense for exactly what part of the past the American public is ready to recycle. "When *Playboy* sponsored my last sale, 'Cocktails,' people thought I was crazy," she notes. "And now *Harper's Bazaar* has a whole article on how hip *Playboy* is." As of January 1, Dubin (who is also the stepdaughter of Sotheby's chairman, A. Alfred Taubman) will be making news in the auction world once again when she joins the Auction Channel, a new cable station that will bring high-profile bidding into viewers' living rooms by fall 2000. Plans call for an interactive take on the *Antiques Roadshow*—but Dubin wants something a little sexier. "I want to make it like *The Price Is Right*," she says. Eventually, she even plans to be on air herself. "I want to be the Vanna White of the Auction Channel." Which isn't to say she plans to leave her past entirely behind. "The first thing I want to do," she says, "is sign up Sotheby's as a partner." *Sarah Bernard*

gavinBROWN

Avant Guardian

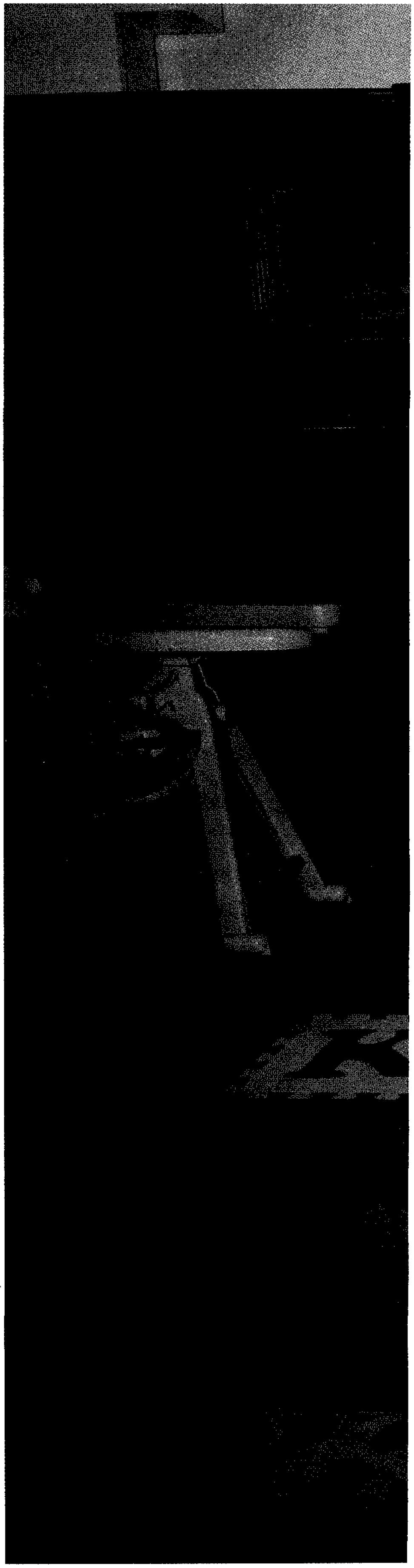
Long before Mayor Giuliani made us a city of art lovers, true believers were making the trek to Gavin Brown's Enterprise to check out a panoply of contemporary art's youngest and most quickly rising stars. From the day he opened his closet-size gallery on West Broome Street in 1994—on loans totaling a mere $12,000—Brown, an artist himself, became the tastemaker of the downtown art scene with shows that included Steven Pippin photographs shot from inside a washing machine, performance-style meals prepared on-site by Rirkrit Tiravanija, and Elizabeth Peyton's paintings of languorous pop stars. He took his gallery—and his considerable following—to the meatpacking district early this year, and in September, he brought a new fragrance to another formerly odorous area: elephant dung. "We had thousands of visitors, which was fantastic," says Brown of Ofili's September–October exhibition. Now that he's cornered the market on some of the most hotly debated artists, he's also cornering the real estate on West 15th Street. Last April he opened a bar, Passerby, at the front of his gallery, and his wife, the clothing designer Lucy Barnes, opened a shop next door in November. But old renegades die hard—even when they're the ones doing the gentrifying. "If the area continues to develop," Brown says, "I'll probably escape."

Edith Newhall

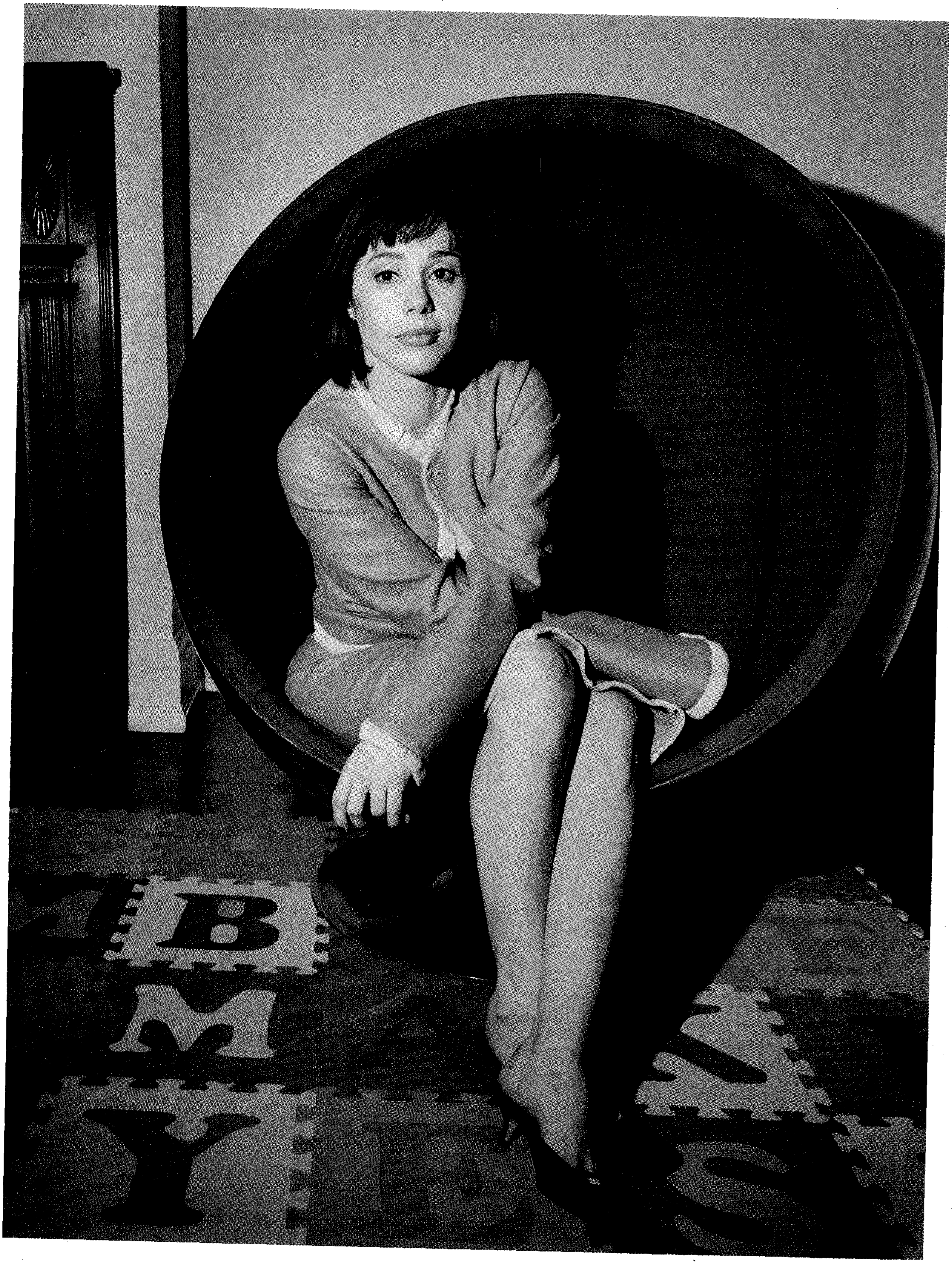
karimRASHID

Design Chairman

When Karim Rashid's now-iconic injection-molded-plastic "Oh" chair made its debut at the Chicago Housewares show in January, complete strangers sat in his final creation before he did. "I saw this huge guy, about six feet eight and 300 pounds, just let himself drop on one," recalls Rashid, who designed the chair on a computer and had only tested a few physical prototypes at the time. "I couldn't believe it. The whole thing flexed under his weight. He was oozing out of the holes of the chair." But Rashid's work held up under pressure. In fact, the 39-year-old's chairs, home furnishings, lamps, and



Making her bid: Tiffany Dubin.



PHOTOGRAPH BY LARRY FINK

Plastic man: Karim Rashid.

containers have made their way into the permanent collections of museums like MOMA and the Brooklyn Museum of Art. "I want people to love objects the way they love clothing," he says. You can't look up in New York without seeing store windows full of Rashid's perfume bottles for Issey Miyake's Pour Homme and Hilfiger's Freedom, his Nambé housewares line at Macy's and Bloomingdale's, or his multi-million-selling "Garbo" trash cans on sale at Bed Bath & Beyond. Soon, New Yorkers won't be able to look down without seeing his work, either: Rashid designed the winning entry in the 1999 New York City Manhole Competition. "It's just another part of my goal to touch every part of our physical landscape," he says. *Logan Hill*

michaelIMPERIOLI

Hit Man

With a furrowed Italian brow and that tough-guy glint in his eyes, Michael Imperioli is tailor-made for Mafia movies—not exactly Hollywood's healthiest genre. Then came this year's small-screen comic mob epic *The Sopranos*. As Christopher Moltisanti, Tony Soprano's hot-tempered, cold-blooded nephew, Imperioli helped convince the audience of David Chase's breakaway HBO series that mobsters are a lot like us—except they spend a lot more time in Jersey. Imperioli, though, is much more than a tough guy. The son of a Bronx bus driver, he helped found two theater companies before landing the role of Spider, the two-bit bar boy Joe Pesci maims and then kills, in Martin Scorsese's *GoodFellas*. At that point, Imperioli could have gone to Hollywood. But instead, he entrenched himself deeper into the New York landscape, trying his hand at writing screenplays like *Summer of Sam*, which he calls a "sweeping New York story." He has another screenplay, *The Crossroads of Monte Carlo,* headed for production next winter, and *The Sopranos* will also soon get the Imperioli touch. "A month ago, we shot the episode I wrote for this season," he reports with pride from the New Jersey set. "And I've got an idea for a series I'm banging around." Talk about an offer we can't refuse. *Brett Kelly*

kariSIGERSON mirandaMORRISON

Shoe Fetishists

Those who make it their business to know the difference between a kitten heel and a stiletto are all too familiar with the allure of Kari Sigerson and Miranda Morrison's Mott Street shop. The thirtysomething pair met at F.I.T. back in 1989 and sold their designs wholesale until they set up shop in a NoLIta storefront four years ago—simply because it was a few blocks from Kari's house. Although their simple, modern sandals lack the adornments of Manolo Blahnik's and Jimmy Choo's—no quilting, no beading—fashion magazines and socialites can't get enough of their flattering designs and flashy colors.

Made man: Michael Imperioli.

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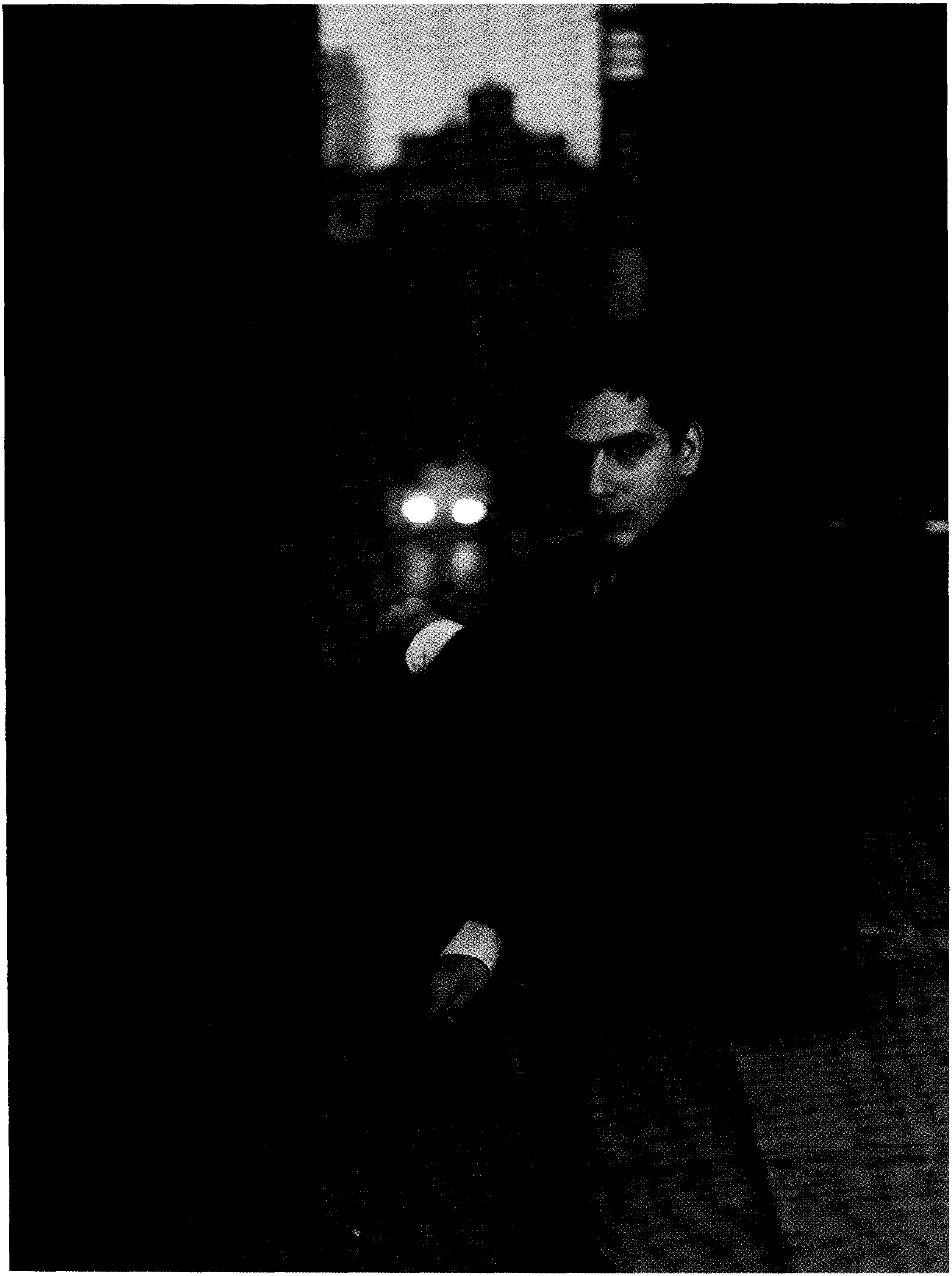


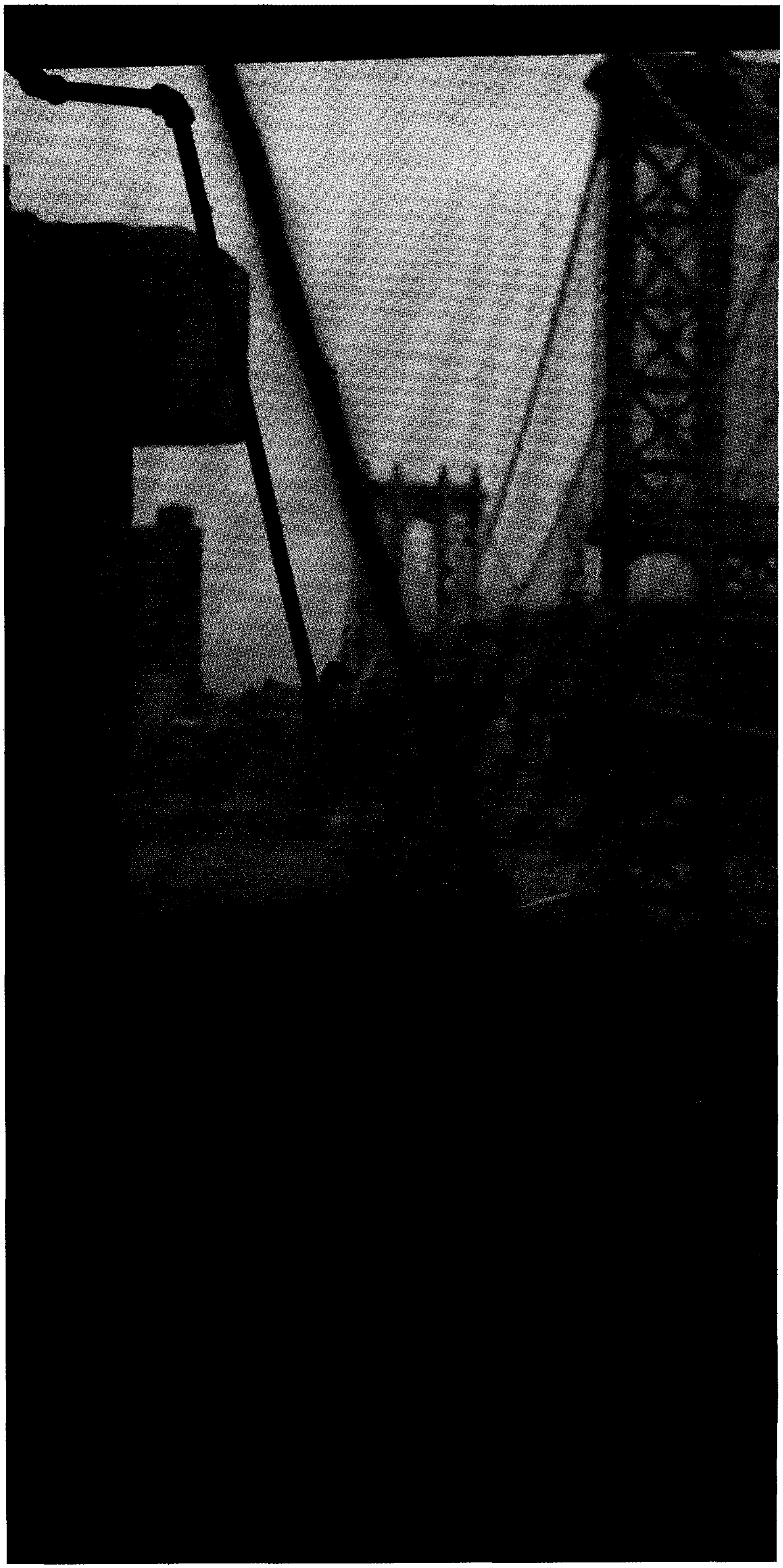
PHOTOGRAPH BY FIROOZ ZAHEDI

“There were so many years you’d see shoes only in black or maybe brown,” says Sigerson, who notes that now it’s the orange, cherry red, green, and lavender versions that they can’t keep in stock—most notably in the form of this year’s “It” shoe, an open-toe stiletto dubbed “the Sholerson” for its tiny Dr. Scholl’s–like buckle. While their sexy mule apparently made quite an impression on Nine West and several French design houses, who littered the city with knock-offs, Sigerson Morrison’s reach doesn’t stop there. “I went to look for an apartment,” recalls Sigerson with a laugh, “and the woman had it in her closet. I’m like, this is unbelievable, the people who live here are wearing my shoes!” *Sarah Bernard*

davidWALENTAS

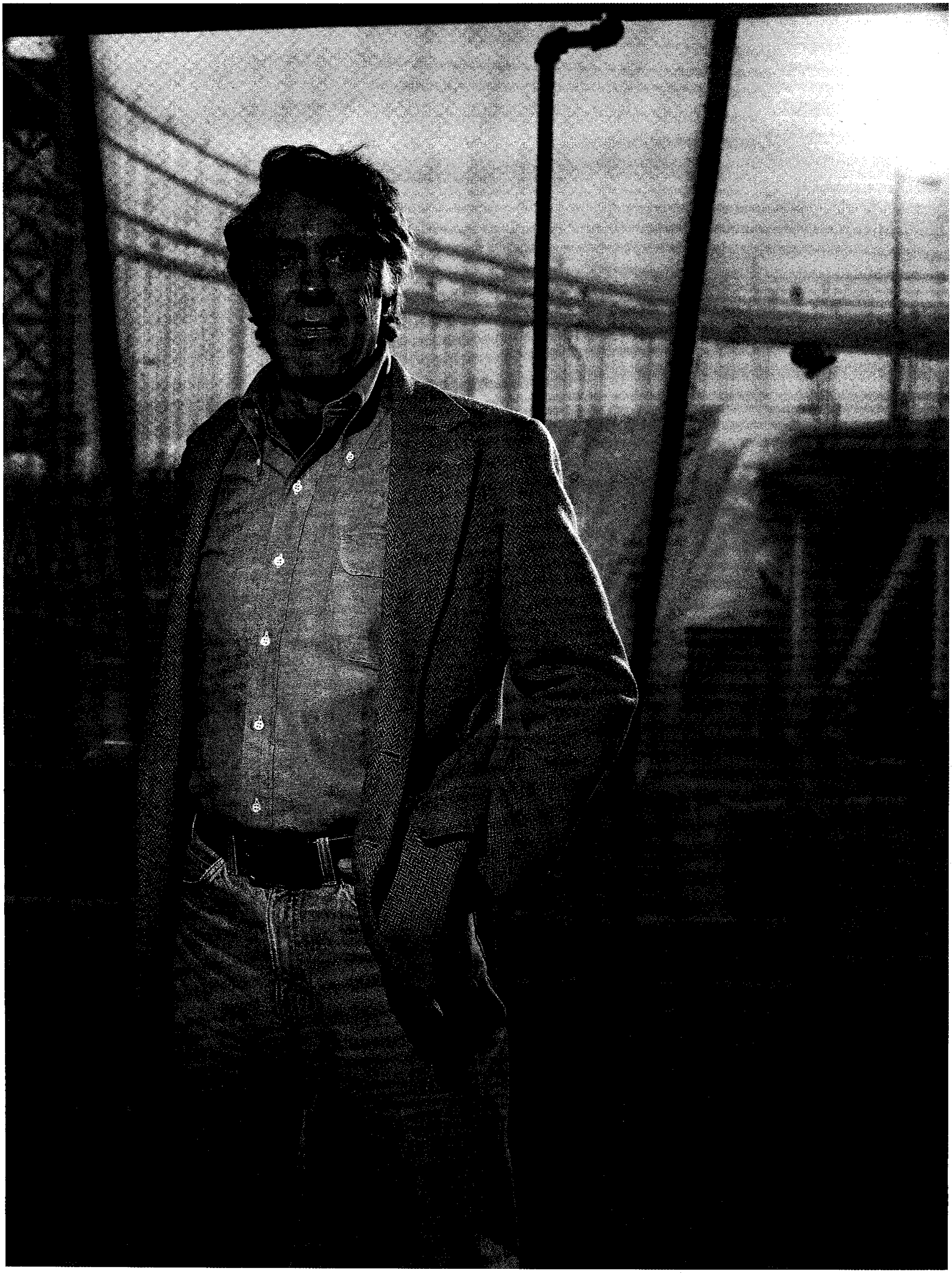
Covering the Waterfront

“I’ve been involved in a lot of development,” says David Walentas, the would-be father of Brooklyn's DUMBO. “But in a hundred years, this is the one that’ll matter.” The 61-year-old Walentas has literally gone gray waiting for his “world-class waterfront”—part sixties SoHo, part nineties Montclair—to materialize out of eight buildings acquired from Harry Helmsley in 1981 for around $6 per square foot. But this year, with DUMBO (Down Under the Manhattan Bridge Overpass) zoned residential and Brooklyn poised to become a high-rent retail wonderland, the power brokers finally began to move in. By January, Walentas’s ClockTower, a sixteen-story warehouse-cum-condominium capped with three floor-through lofts and sweeping 360-degree views, was sold out for $70 million. Walentas himself took the fifteenth floor; the top apartment, with four clock-face windows, went



DUMBO dreamer: David Walentas.

PHOTOGRAPH BY JUSTINE PARSONS



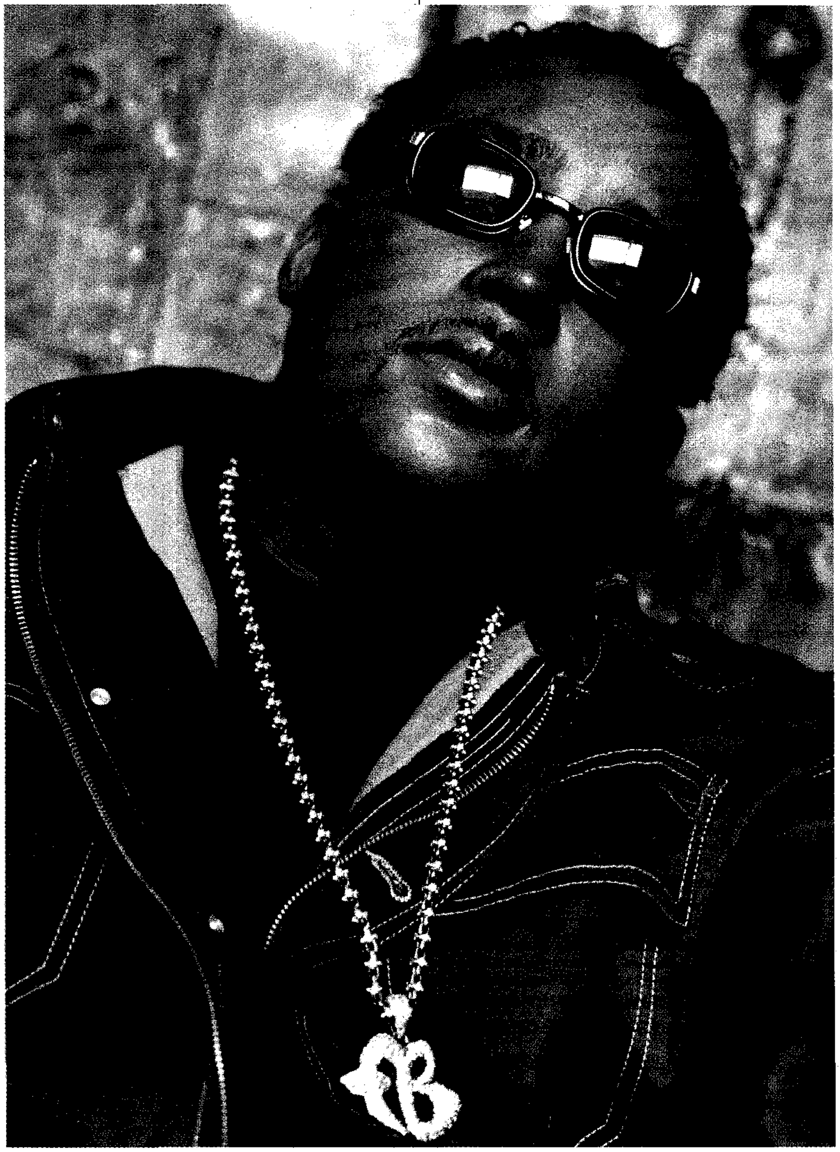
“YOU DON’T SET OUT TO START A TREND.

YOU JUST DO WHAT YOU DO.” —DAYMOND JOHN

for $4 million to a pioneer in digital medical imaging. Walentas’s downstairs neighbor, Bliss spa owner Marcia Kilgore, paid $1.9 million. “That’s $600 a square foot for raw space,” Walentas says with a triumphant laugh. Another of his converted warehouses is 75 percent rented, and as the industrial tenants leave, the rest of his buildings will follow. But Walentas never intended to stop at a few status addresses. He’s got his eye on leasing Fulton Ferry, an undeveloped Empire-Fulton “park” on the waterfront. Although the city continued to stall this year over the lease, Walentas commissioned architect Jean Nouvel (the one behind the reworked interior of the new Museum of Advertising in the Louvre) to design an ultramodern hotel-multiplex-mall, the sketches of which have already caught the admiring eye of *Times* critic Herbert Muschamp. Beside this translucent jewel between the bridges would be more retail shops, ample parking space, and a fully developed waterfront park with—what else?—an antique carousel as its centerpiece. With an indifferent city government and growing neighborhood opposition, there may be a Second Avenue subway before Walentas surveys his sprawling kingdom, but he’s certainly got momentum on his side—to say nothing of his unflagging optimism. “It can’t not happen,” Walentas insists, “because it’s right.”

Boris Kachka

Dressing down: Daymond John.



daymondJOHN

Sweat Success

Daymond John doesn’t dress much differently now from the way he did when he was waiting tables at Red Lobster in Queens seven years ago. The 29-year-old president and co-founder of the FUBU (For Us By Us) clothing line has always worn “what he feels”—and recently, that feeling has made him a millionaire. John was a pint-size entrepreneur starting at age 10, “handing out flyers, raking leaves, shoveling snow, cleaning out gutters, whatever.” But when he was 22, he and three friends found a better way to hustle in their Hollis neighborhood: They manufactured a variation on the hip-hop-style tie-top hats with their logo and made $800 on their first day. By 1992, they had branched out into making clothes, and John persuaded neighborhood friend L.L. Cool J to wear FUBU for a magazine ad. Suddenly, rappers like Brand Nubian were sporting FUBU gear in their videos and concerts. In 1993, John took out a $100,000 mortgage on

PHOTOGRAPH BY LEN IRISH

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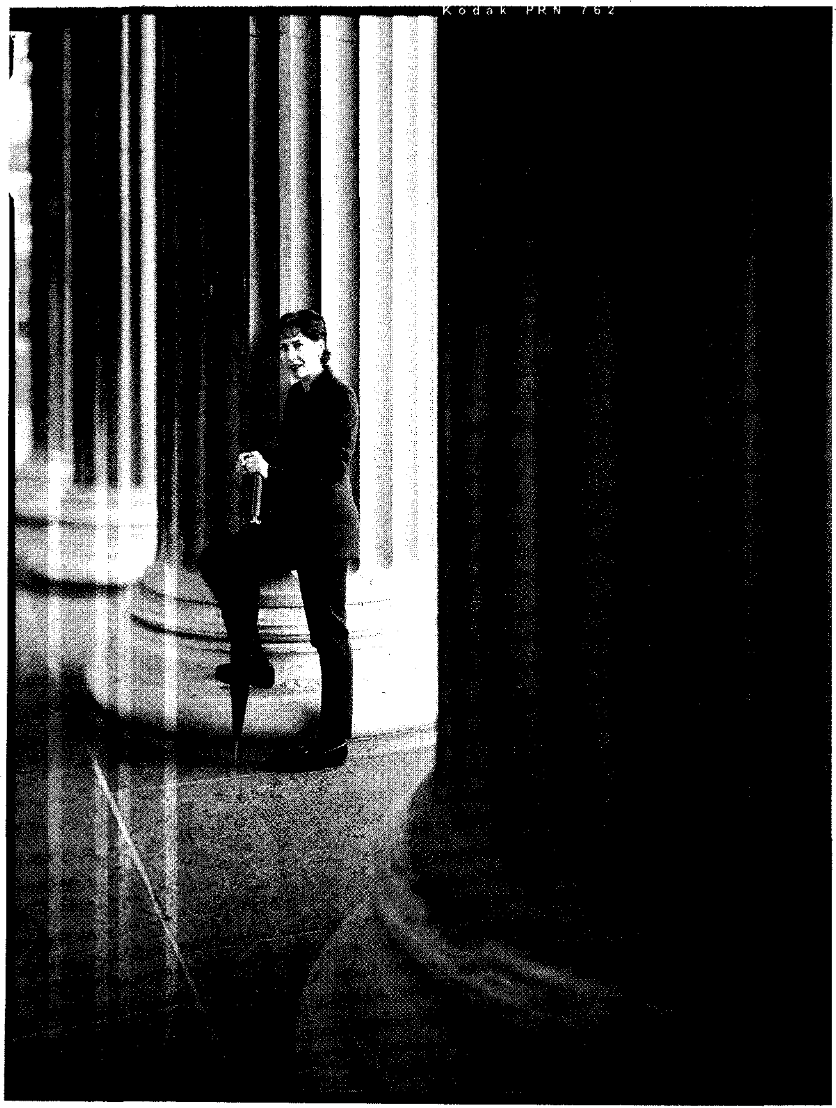

Cyber scholar: Ann Kirschner at Columbia University.

the house his mother left him, had his friends move in, and set up shop. Last year, FUBU made more than $350 million in sales with over 500 styles in more than 5,000 stores worldwide. Its first Manhattan store is slated to open this spring. "You don't set out to start a trend," John says with a shrug. "You just do what you do." *Rose-Anne Clermont*

annKIRSCHNER

Computer Literate

How did a Princeton English professor trained to lecture students about Victorian literature manage to reinvent herself as a new-media executive who now talks revenue streams with venture capitalists? "I answered an ad in the New York *Times* for cable television," says Kirschner. "Which in 1979 was what the Internet was in 1994: totally unknown but new and exciting." In February, Kirschner took another leap into the unknown when she was hired to head Columbia University's newly created Internet company with the mandate to exploit the school's intellectual capital online. "If you look at all of that brainpower the way a programming executive would, you'd say, 'My God, I'm in the middle of the most interesting network of ideas ever,' " she says. "We want to tap into that fantastic content and deliver it to an international audience." Newness has always been a driving motivation: After working in cable, she got involved in satellite television and online ventures, including a stint as the founding CEO of NFL.com, which became one of the most successful sports sites on the Web—even though she'd never been to a football game and had to have her brother prep her before meeting with the NFL commissioner. "My husband says I'm the only person who's gone from George Eliot to Jumbo Elliott in the course of one career. And of course, now I've sort of gone back to George Eliot again." *Michael Steele*

jamieBARRETT

Star Pitcher

In a year in which advertising reached new heights (or depths) of perversity—from Outpost.com's gerbil cannon to E-Trade's bunion-rubbing gigolo—Fallon McElligot executive creative director Jamie Barrett makes an odd spokesman for restraint. "The dot-com advertisers have been taking big chances—but with mixed success," says Barrett, 38. "There are other ways to turn people's heads than to shock them." This from the man who dreamed up MTV's unforgettably gross "Jukka Brothers" campaign?

> "MY HUSBAND SAYS I'M THE ONLY PERSON WHO'S GONE FROM **GEORGE ELIOT TO JUMBO ELLIOTT** IN THE COURSE OF ONE CAREER." —ANN KIRSCHNER

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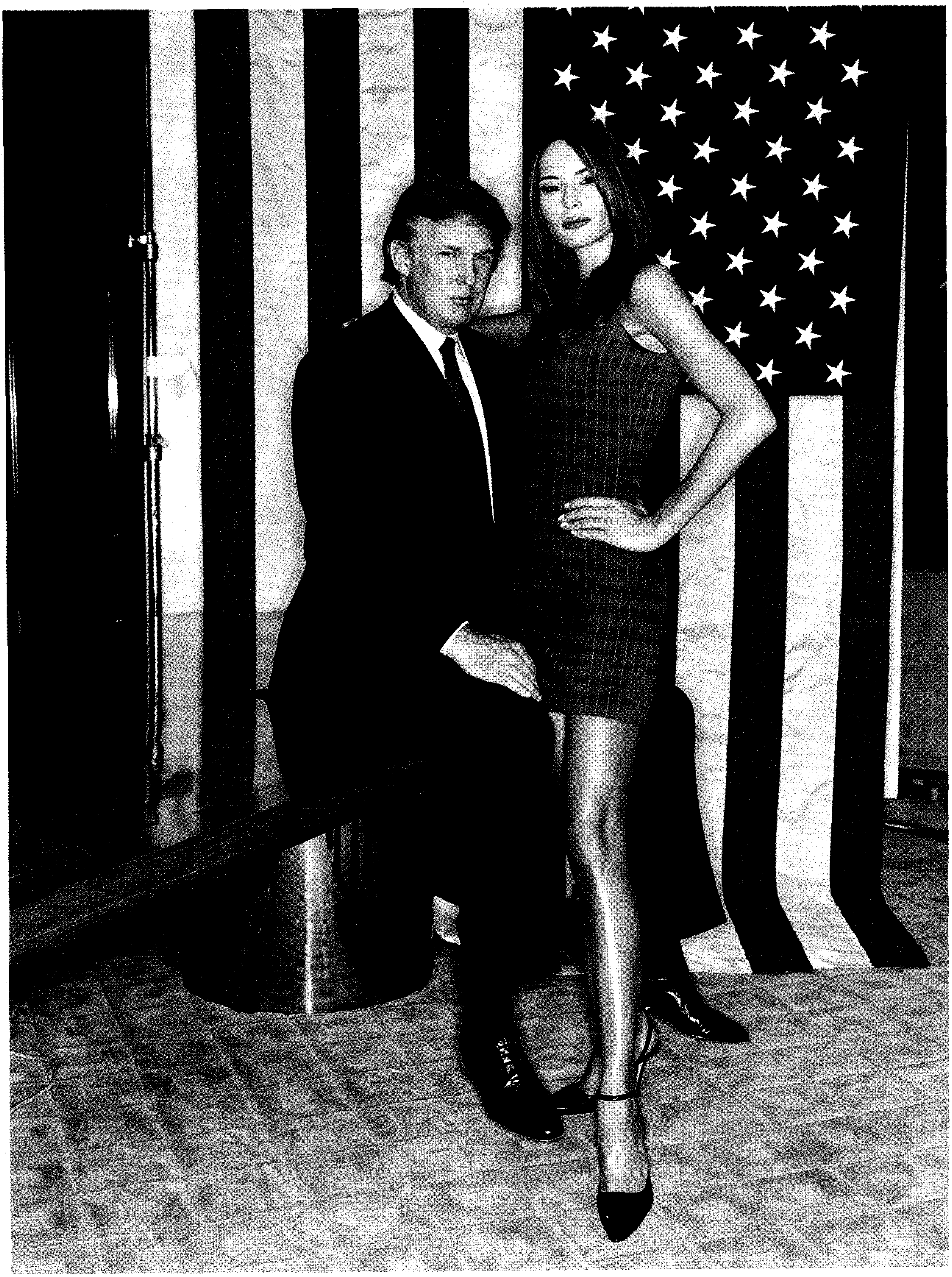


PHOTOGRAPH BY GEORGE HOLZ

"Well," he allows, "if you didn't shock people with MTV, you'd be missing an opportunity." Using four rusticated, rump-baring Scandinavian siblings to promote the music-television giant isn't the only opportunity Barrett has taken of late. Comfortably ensconced for eight years at Portland's Wieden & Kennedy, Barrett decamped for Fallon's New York headquarters at the start of this year and promptly helped set in motion a fivefold increase in the agency's billings—from $50 million to $250 million—and the addition of major new accounts like Mindspring, FAO Schwarz, and govWorks.com. Few of these clients were looking for mind-bending grotesqueries like the Jukkas—Barrett cites as a favorite the Conseco financial services spot with a panhandling Wall Streeter—and that suits the adman fine. The ultimate goal, Barrett says, "is to be intrusive and memorable—in a relevant way."

Ethan Smith

keithWRIGHT

Harlem Hero

Khalid Muhammad probably thought he would come to Harlem last September for his second "Million Youth March" and top the previous year's mayhem. And Rudy Giuliani and Howard Safir were surely gearing up for just that. Fortunately, there were cooler heads in the middle, not least of which belonged to Harlem assemblyman Keith Wright. "What was getting lost in this whole thing is that Harlem is a neighborhood," Wright says. "It's where people live. Where they raise their kids. Where they go to school. Where they go to church." To Wright, whose father is Bruce Wright, the well-known (now retired) New York judge, the last thing Harlem wanted was a repeat performance of the first march, or the ensuing near riot. And he should know. "I'm a native son of Harlem," he says. "I actually live in the same apartment I grew up in. I'm raising my two kids here." And so he and other Harlem leaders stole Muhammad's thunder and organized a youth conference at the Apollo Theater in October—a sort of anti–Million Youth March event—that drew 800 young people. That's real grassroots politics.

Michael Tomasky

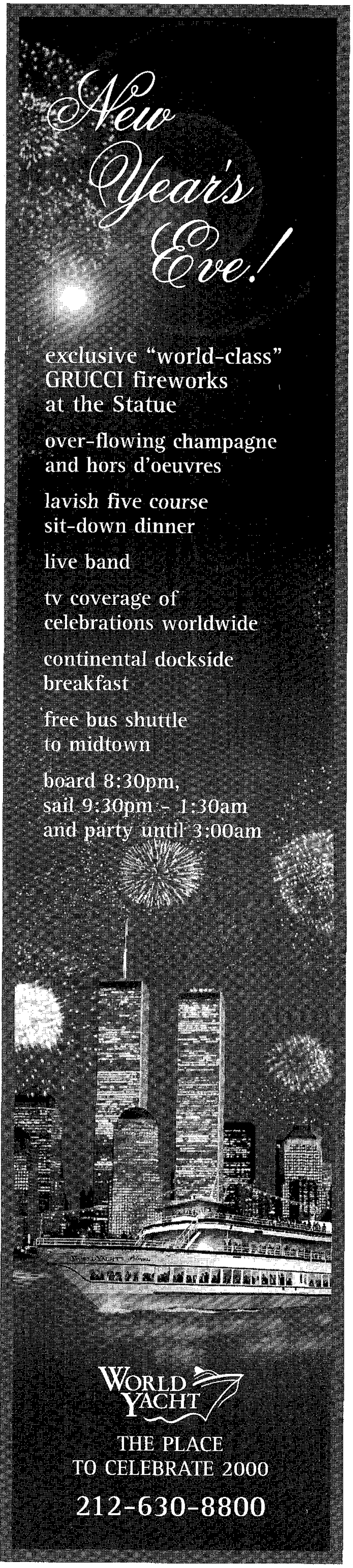
donaldTRUMP

Reform Partyer

President Trump? At first it was like a wisecrack waiting to happen: What's he gonna do, open up the White House to gambling? Give Miss U.S.A. contestants ambassadorships? But then it actually started to seem like the unpredictable Reform Party was seriously considering The Donald for president. And Trump, of course, had no doubts that he was up to the challenge. "The toughest, roughest people you'll ever meet are real-estate guys in New York," he said with typical glibness. "If you can compete on that level, believe me, you can compete against Japan and against countries." Hotels, nuclear warheads—what's the difference? What was most surprising, however, was that The Donald wasn't the only one who could see himself in the Oval Office. Suddenly, this amazing prospect was on the cover of *The New York Times Magazine* and *Newsweek*. Part of this likely has to do with the sunny, untroubled way The Donald seems to go about his romantic life after four years of secretive, excruciating sordidness. On the *Howard Stern* show, Trump said of his girlfriend and possible future First Lady, model Melania Knauss, "I mentally feel her up in public." "Marriage is a great institution," he added when asked whether the country was ready for a single

From White House to Trump House: Donald Trump and Melanie Knauss.

HAIR &MAKEUP BY JIM CRAWFORD/GARREN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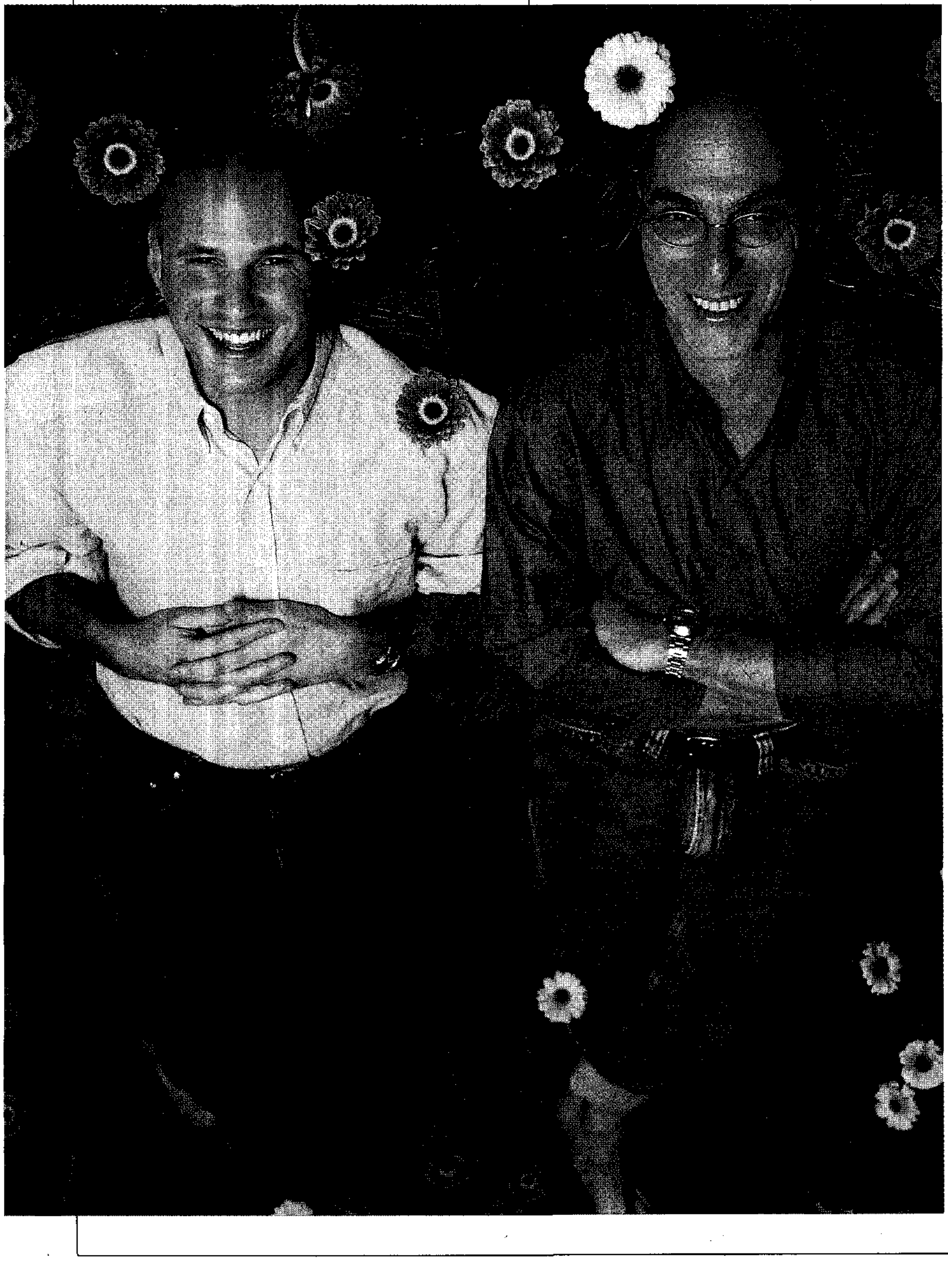
president: "Some of us just haven't gotten it right. The guilt lasts about four or five minutes; then you get over it." Ken Starr vs. Donald Trump—now there would have been a contest.

aviADLER davidSTARK

Flower Powers

If you find yourself at a banquet table facing an electric-yellow wall of 8,000 lemons or sitting beneath alienlike spheres of gerbera daisies, you're probably in the presence of an Avi Adler floral creation. Adler, 44, and his partner, David Stark, 33—two former painters who met while inspecting tomatoes in the Union Square Greenmarket—treat their arrangements like sculptural installations, and their surprising assemblages have made them the most talked-about florists in the city. The two seem influenced in equal parts by avant-garde artists and walks around Wal-Mart, and they've made a specialty of turning prosaic vegetation (wheat grass and cabbage have been two of this year's favorites) into stunning visual tours de force. For the Whitney Museum's Bright Whitney Night gala last March, they created giant balls of white carnations—75,000 stems in total. "We went back to flowers that have a bad reputation and made something really great with them," says Stark. "It opens up your mind." For New Year's Eve at the American Museum of Natural History, they're planning a chlorophyll-free extravaganza of metallics, glass, and mirrors. "In New York, everyone goes to all these social events," says Adler. "There are always flowers on the table, but they don't excite anybody. But once you create some sort of ambience, an element that's above and beyond what people are used to, they walk into a room and they are instantly in a great mood."

Sarah Bernard



Coming up roses: Adler and Stark in their Carroll Gardens studio.

jasonFLOM

A&R Star

In his two decades in the music business, Atlantic Records A&R executive Jason Flom has steered the careers of acts from Twisted Sister to Tori Amos, but his greatest achievement may also he be his strangest: turning Kid Rock from an obscure long-haired white rapper from Detroit into a bona fide star behind the triple-platinum *Devil Without a Cause.* "When I heard Kid Rock's record, I thought, 'This album is too good not to be huge,' " recalls the 38-year-old Manhattan-born Flom. "So I called everybody I know and some people I didn't know." Flom's hard work paid off. After nearly ten years and four albums, Kid Rock reached MTV his way—complete with long hair and foul-mouthed three-foot-tall sidekick Joe C.—and ignited the rap-rock trend

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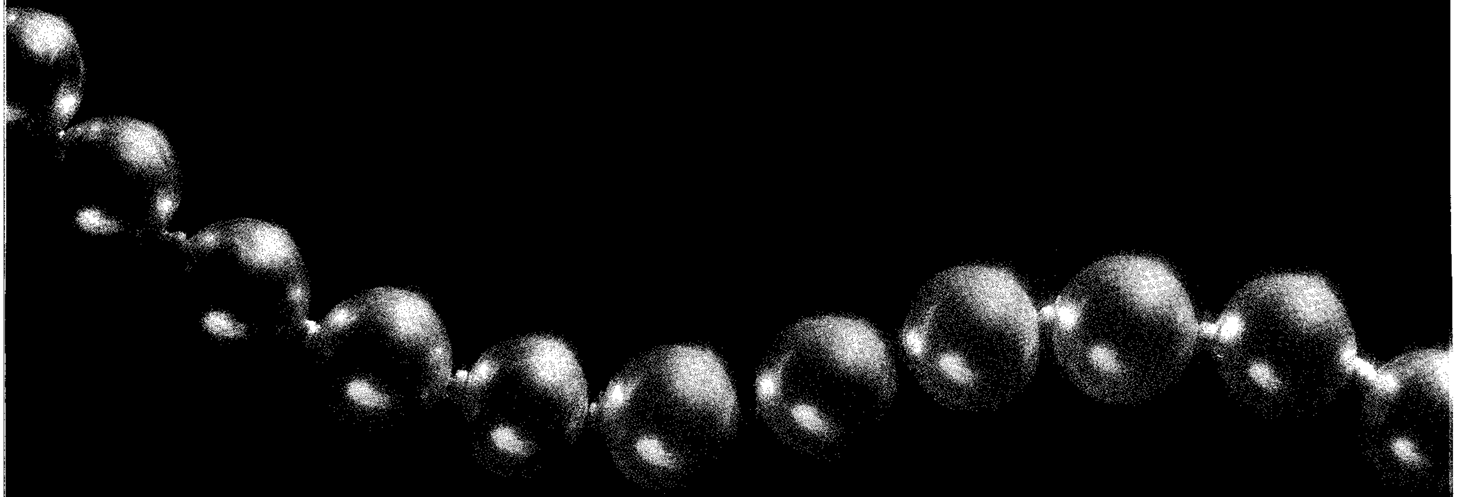

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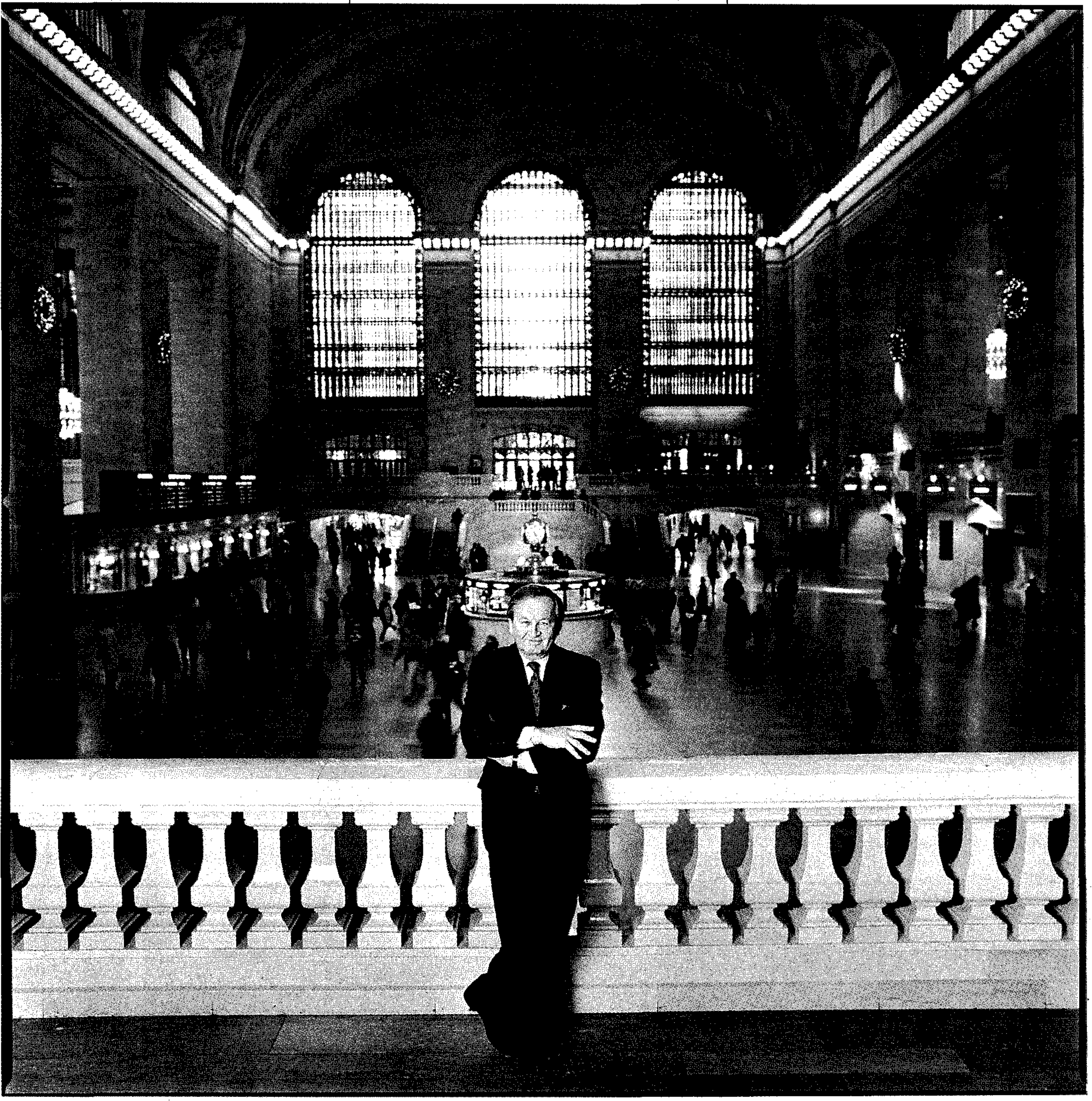
that became the music-business success story of last year. Along the way, he found time to help the similarly populist Matchbox 20 pass the 10 million mark for its first album and make sure Sugar Ray didn't fall prey to one-hit-wonder-dom with its second album, cheekily titled *14:59*. "Jason can tell the real thing from trendy, of-the-moment acts," says Val Azzoli, co-CEO of Atlantic Records. "He's got a great bullshit-detector." Not to mention forthcoming potential-hit albums from Kid Rock's sidekick, band, and D.J. *Ethan Brown*

johnBELLE

Grand Central Conductor

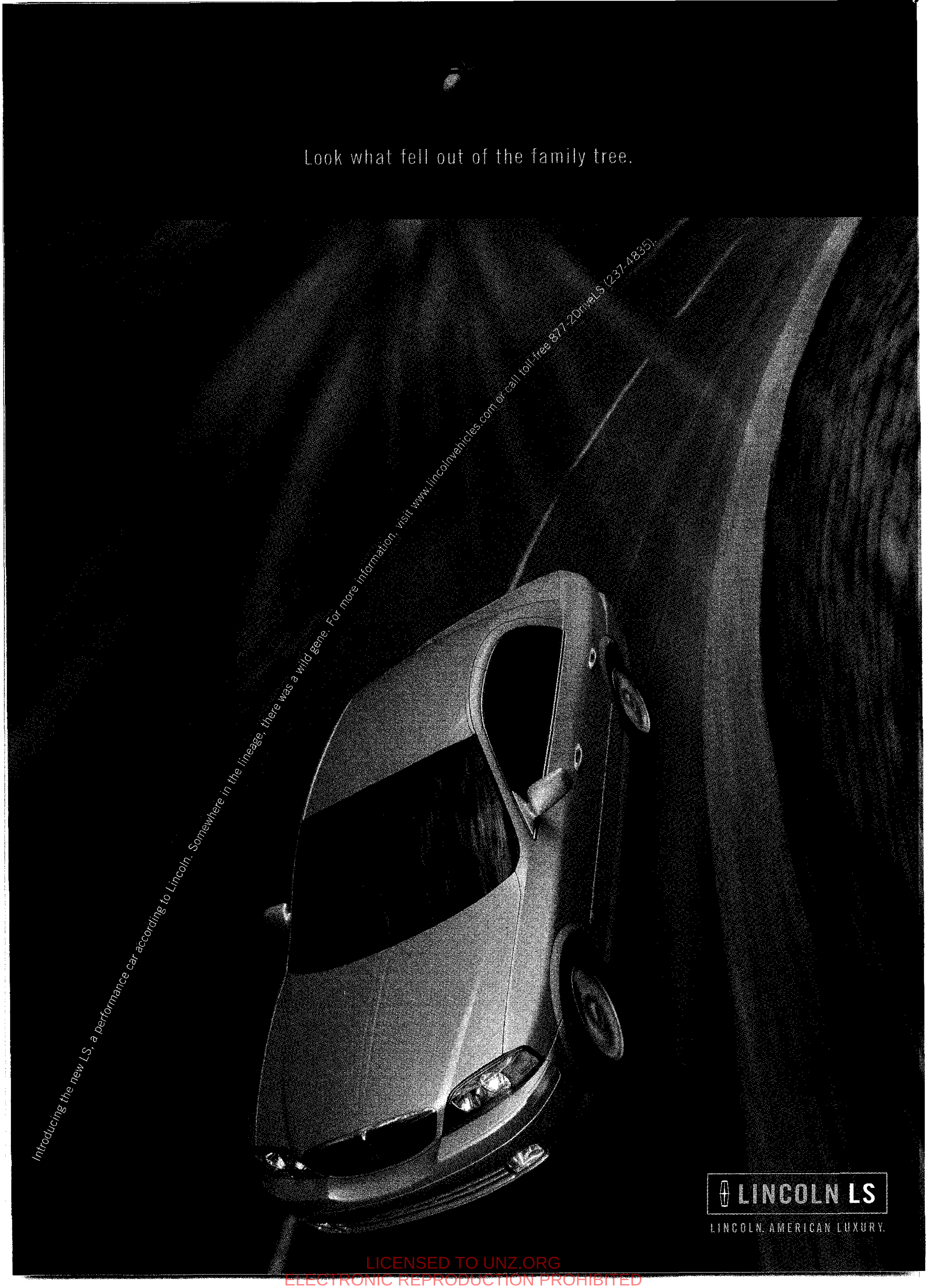
Whitney Warren, one of the chief architects of Grand Central Terminal, envisioned back in 1913 that the Beaux-Arts masterpiece could double as a "bazaar"—but it took restoration architect John Belle to pull it off. "You know, they're New York merchants—that's the wonderful thing about it," Belle says of the shops, coffee bars, lunch spots, and gourmet market that have sprouted inside Grand Central. More wonderful still is how Belle's firm, B.B.B. Architects & Planners, found ways for a nonindigenous players like the David Rockwell–designed Michael Jordan's steak house to co-exist with classics like the Oyster Bar and resurrections like the

Terminal style: John Bell.



CPI: GROOMING, KATRINA BORGSTROM

PHOTOGRAPH BY MELANIE DUNEA



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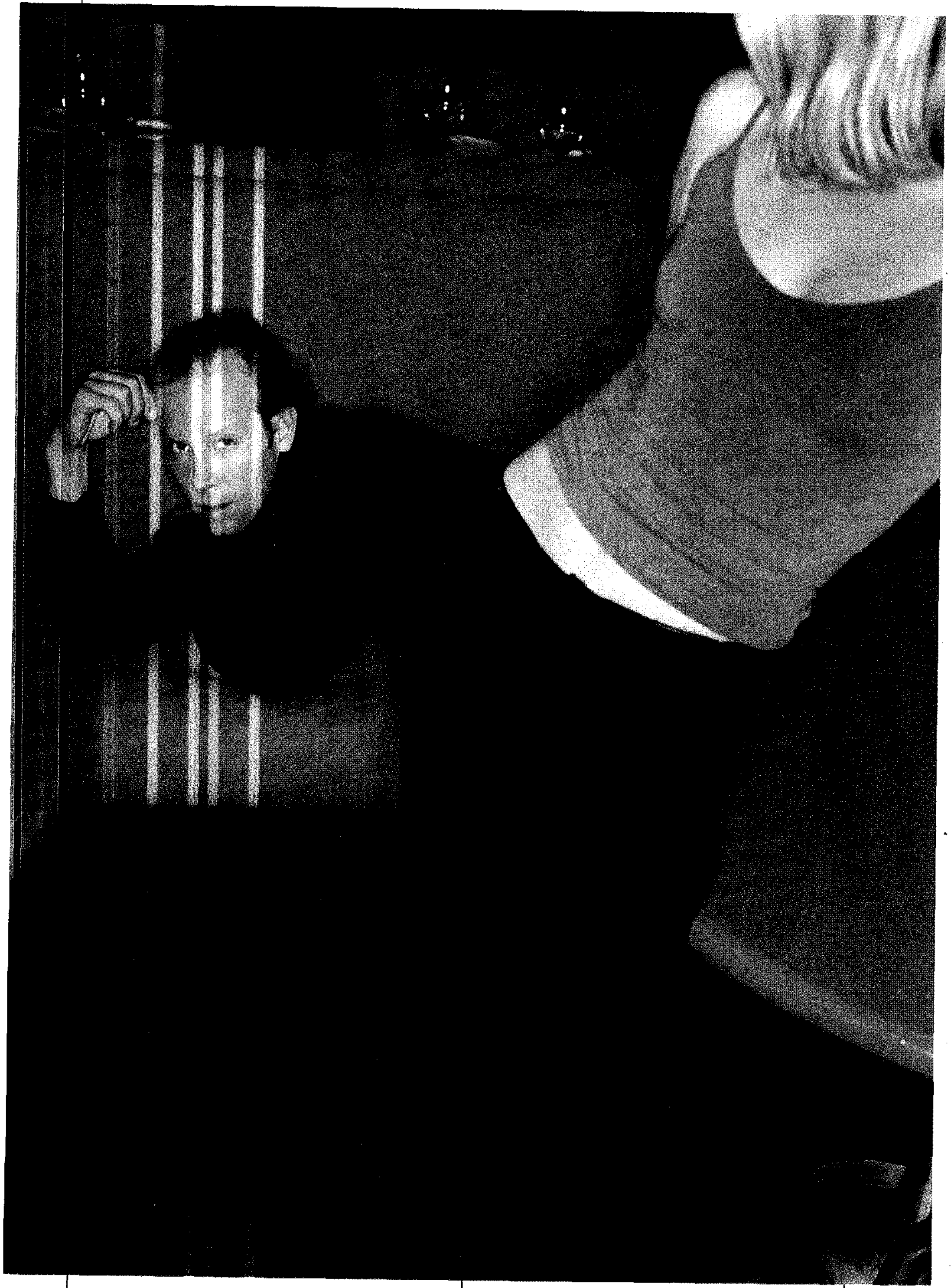

Banquette on it: **John MacDonald.**

hipster-loaded Campbell Apartment bar. Belle labored for more than a decade with retail analyst Williams Jackson Ewing, who planned Washington, D.C.'s Union Station, to ensure that the commercial element wouldn't upstage the architecture, particularly the vast main concourse. It was a gamble: Retail rents are crucial for repaying $85 million in bonds that financed the final third of the restoration. But Belle can rest easy. Grand Central does more than live and breathe again—it eats, drinks, and is merry. "I love sitting in the Campbell Apartment," Belle enthuses. "I once had a wonderful single-malt scotch there, a Macallan, that was as smooth as the surroundings." *Robert Kolker*

john MCDONALD

Mercer Street Magnate

John McDonald's SoHo hot spots Merc Bar and Canteen attract pretty young things from Sarah Jessica Parker to Jennifer Lopez, but the 31-year-old restaurateur is more interested in talking modernist floor plans than A-list seating arrangements. "You have to pay attention to every detail," says McDonald, "from the angle of the place setting to the fabric on the banquette." In the case of Canteen—London-based futurist designer Marc Newsom's first American project—that means a sunken dining room, a rec-room-style orange-and-chocolate color scheme, and Day-Glo-orange chairs that are now being sold at a nearby gallery. He recently began putting his high-design aesthetic on the printed page with *City NY,* a stylish magazine he wants to become an American take on *Wallpaper**. And even though he's busy with a new magazine and restaurant, McDonald still finds time to make sure his seven-year-old Merc Bar doesn't go out of style. "It still has the same fabulous customers who came when it first opened," he points out. "The beautiful people still have to eat." *Maura Egan*

PHOTOGRAPH BY GEORGE HOLZ

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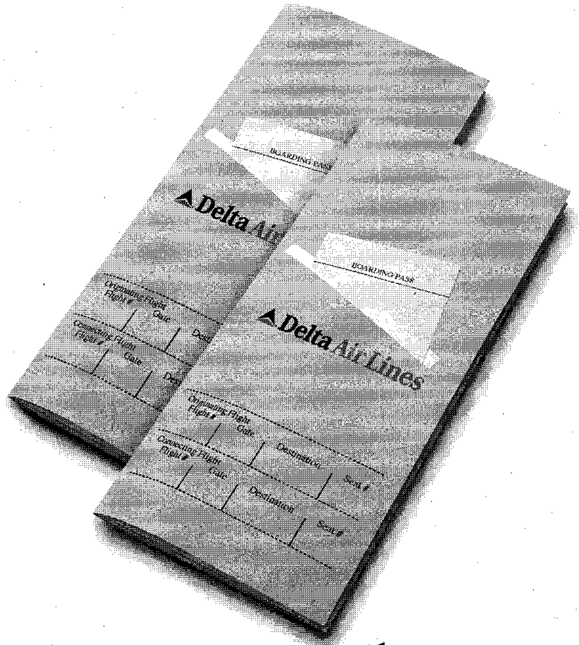

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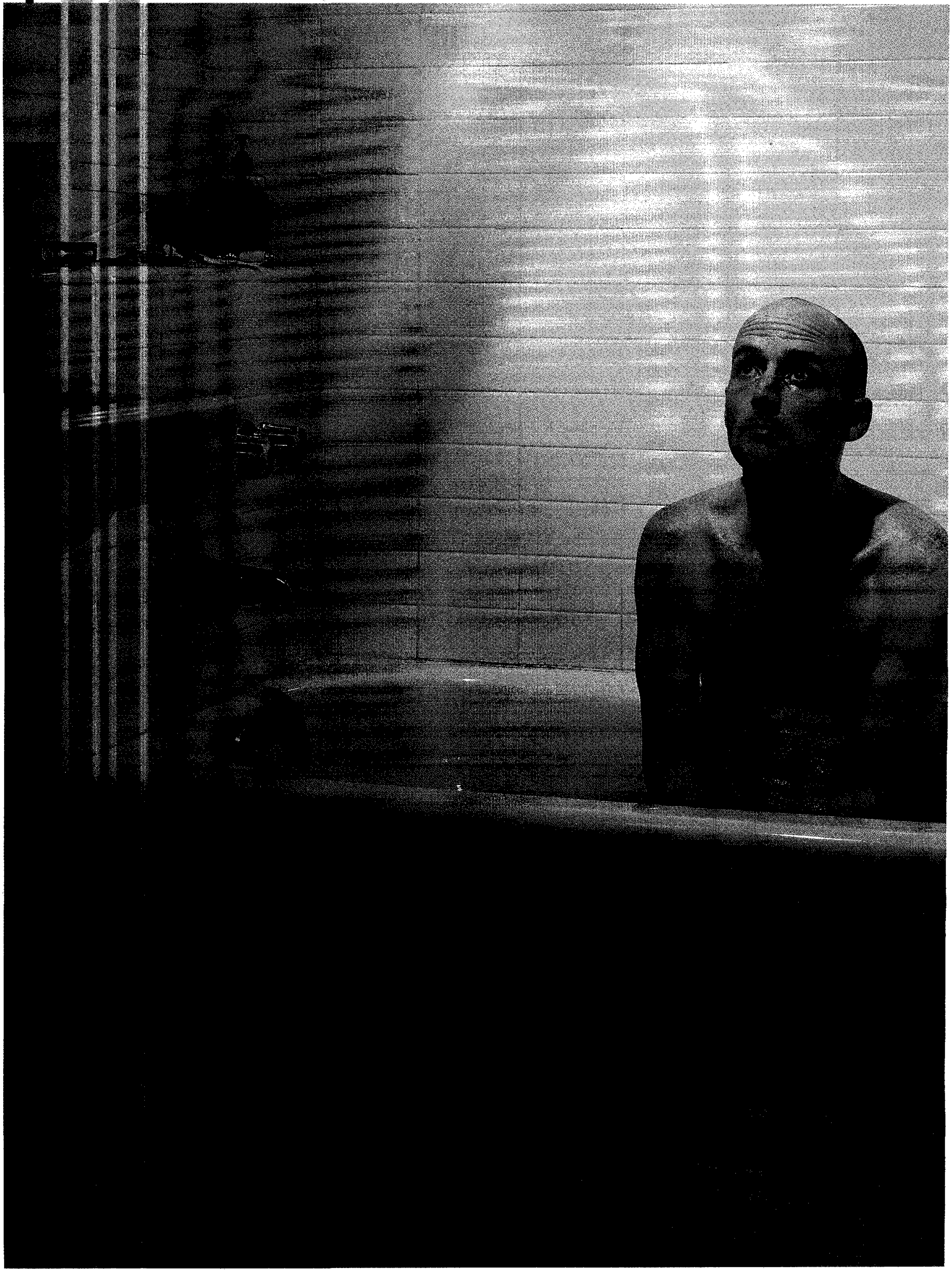

PHOTOGRAPH BY JUSTINE PARSONS

moby

Plugged-in *Player*

When Elektra Records signed Moby in 1993, the label thought it had finally found a marketable poster child for the burgeoning techno scene, a recognizable "rock star" in a genre that keeps big names behind the turntables and out of the spotlight. But Moby marches to the beat of an entirely different drum machine. In 1997, when electronic music was ready for its MTV close-up, Moby released the punk-rock-oriented *Animal Rights* and soon parted ways with the label. This year, as New York clubs twitched to the repetitive beats of a house-music revival, Moby expanded the emotional range of electronica by building samples from Alan Lomax blues and gospel field recordings into the surprisingly organic *Play*. Alternately haunting and transcendently joyous, the album is a compelling challenge to both mainstream listeners who consider techno cold and heartless and dance-music purists who like it that way. "The people who are working within narrow genres are making uninteresting music," says Moby. This time around, the world was ready to listen: Moby was handpicked to D.J. the 1999 MTV Video Music Awards. Which isn't to say he meant to be anyone's poster child: "A lot of times," says Moby, "pop music is successful in spite of itself."

Robert Levine

jamesORTENZIO

Park-Placer

You'd think James Ortenzio would have enough to do. He operates a food-distribution business and a fashion company that makes "updated vin-

Fresh, clean sounds: Moby.

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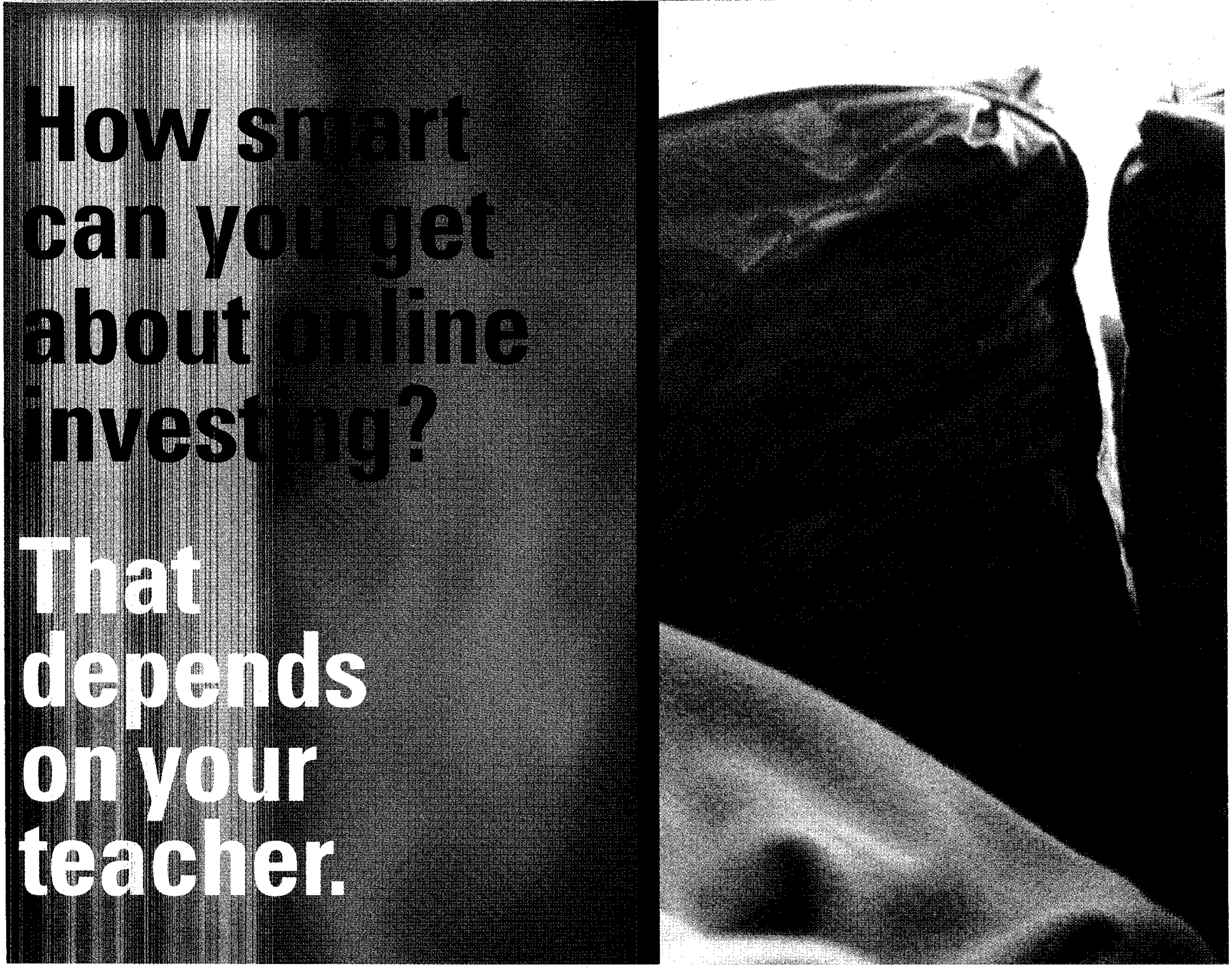
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Charles Schwab

tage classics," and he sits on the board of an Internet firm. And he's a pretty significant Republican fund-raiser. Yet he's also found time to run the Hudson River Park Trust, and in September, the Trust unveiled the first short but quite impressive stretch of the Hudson River Park, near Christopher Street, with the kind of aesthetic touches—plantings along the highway, historic stonework—that we don't have enough of in New York. "My fugue on the Hudson," he calls it. "A fugue of polyphony." An odd metaphor? Ortenzio speaks almost exclusively in metaphor, as often in Italian or German or Latin as in English, but when cornered, he'll tell you fairly straightforwardly about his pleasure in watching people jog and skate and otherwise use his proto-park, which spent nearly two decades on the drawing board and won't be finished until 2005. "People take this for granted, as they well should," he says. "The shoreline is to be used and protected."

Michael Tomasky

On the waterfront: James Ortenzio.

marciaKILGORE

Blissed Out

Not so long ago, spas were places you had to get to on a plane. By the time you flew back, there was the

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PHOTOGRAPH BY MELANIE DUNEA

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chance that—if the weather was bad or the cocktails were good—you might actually look worse than when you left. Marcia Kilgore is largely responsible for bringing the spa experience into the fabric of city life, where it can make a difference. Kilgore started giving facials in her East Village apartment. Since she opened Bliss, her urban oasis on Prince St. three years ago, her entertainingly named services—"the Herbie," "the Lemon Peel"—have earned her a celebrity following that includes Julia Roberts, Demi Moore, and Jennifer Lopez. In March, they also earned her a reported $30 million payday when she sold a majority share in Bliss to the French luxury conglomerate LVMH. Rich though she is, she still leaves the relaxing to others. Now she's supervising the opening of new branches on 57th Street and in London, and planning a chain of nail bars. "I've spent my whole life building towards this," she says. And she keeps in touch with what it's built on: She still gives facials.

Anna Rachmansky

henryBLODGET

Amazon Explorer

This time last year, Henry Blodget was a relative unknown burrowing away at CIBC Oppenheimer. But when an analyst at Merrill Lynch predicted that Amazon.com, then trading at $240, would sink to $50 a share, Blodget begged to differ. In fact, he projected a price target of $400 within a year. That was in December 1998. Amazon topped his figure eleven months ahead of schedule, and by February, Blodget, 33, was the lead Internet analyst at Merrill Lynch, replacing Mr. $50-a-Share. "I was sick of taking my price targets up in $20 increments and having them beaten in two days," Blodget says. "It probably had a much larger impact on public awareness of Amazon, and I felt my career was doing just fine." But, he adds coyly, "it certainly raised visibility all around." His recent successes don't mean Blodget's a cheerleader for all things Internet, though. His advice to clients is to keep most of their money invested in quality e-stocks like Yahoo! and AOL—and he predicts a big shakeout in coming years. But he still has deep faith in the transforming powers of the Internet. "Will it be another industrial revolution? I don't know. But the key is the speed with which it is happening." Just look at his career path. *Michael Steele*

arianeDAGUIN

Fowl Player

"Nobody had thought of it before," says Ariane Daguin. Fifteen years ago, hardly a restaurant in New York served anything more adventurous than beef, pork, and chicken. Daguin, on the other hand, had

Blissed out: Marcia Kilgore.

PHOTOGRAPH BY MARK ARBEIT

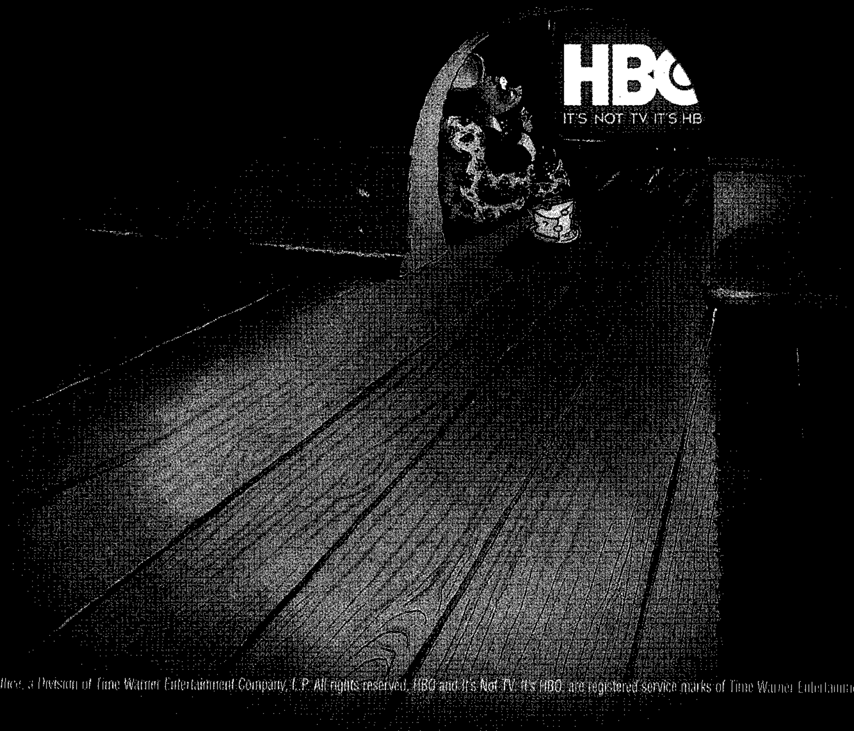
'Twas the night before Christmas

when all through the house

not a creature was stirring

not even a mouse.

Happy Holidays!



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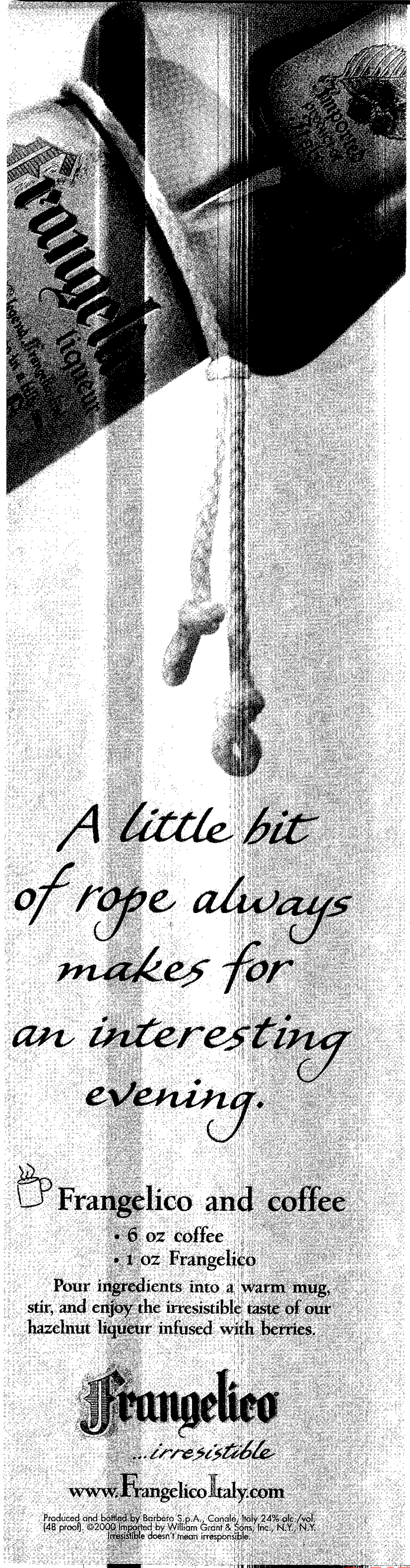

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She's got game: Ariane Daguin.

come from southwest France, and knew that New York's chefs were, so to speak, hungry. She opened D'Artagnan, supplying game and foie gras mostly to expats cooking in the high-end kitchens of New York, in 1985. A decade and a half on, we're living in the Year of the Liver: Foie gras from the Hudson Valley has gone from being highly exotic to verging on hegemony. Pheasants and quail and poussins crowd expense accounts across town, from Aureole to Le Zoo, and Daguin is by far the largest supplier, with better than 90 percent of the restaurant market. Her giant operation in Newark has expanded beyond the pros, too; her wares (along with those of Hudson Valley Foie Gras, which D'Artagnan distributes) are available to home chefs through a toll-free number. Duck confit can land on your doorstep in 24 hours, no more difficult to procure than an L.L. Bean rucksack. D'Artagnan has competition now, of course. But Daguin knows what it takes to remain at the top: "We try to stay ahead of the game." *Christopher Bonanos*

courtneySLOANE

Sampler Style

Courtney Sloane is to hip-hop what Mario Buatta is to high society. She's a mix mistress of design who understands the style in which every newly platinum star wants to live—in a word, "maximalism." Sloane (and her growing firm, Alternative Design) translates the hip-hop aesthetic—sampling, shout-outs, powerful rhythms—into architecture and interior design, pairing industrial metal with twenty-first-century polymers, sleek modernism with a recognition of African-American roots. She's done striking spaces for Queen

PHOTOGRAPH BY LEN IRISH

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Latifah, Puffy, Enyce, and BET, among many others. And she's sharing the wealth. The AD office fills a floor of an old retail building in downtown Jersey City, a formerly depressed zone Sloane says has "the pulse of something about to happen." AD's highest-profile project to date is "Roots, Rhymes, and Rage: The Hip-Hop Story," a megashow that will travel to the Brooklyn Museum next spring, complete with D.J. software, video, and visuals potentially more arresting than those currently on display. "It should be scandalous," says Sloane, with a wink. "We're hoping Giuliani will give us the same kind of love he's giving 'Sensation.' " *Alexandra Lange*

Hip-hop living: Courtney Sloane.

marcJACOBS

Soft Touch

Marc Jacobs doesn't design for everyone—let's face it, most of us can't afford his cashmere-and-calfskin take on vintage downtown cool. But when it comes to shaping the attitude we want in our clothes, almost no one has had more impact over the past few fashion seasons than Marc Jacobs. In 1999, he created an enviable number of those must-have pieces that the fashion elite can't live without and lesser brands make fortunes knocking off: He wowed us with his fall collection's *Love Story*–era preppy hippie chic (and sent many of us racing out for long striped scarves and stacked-heel boots), and he made our mouths water for the candy-colored patent-leather monogram accessories he made for Louis Vuitton (where he's been designing ready-to-wear since 1997). Last spring, Jacobs moved to Paris, but his most recent Vuitton show was pure Americana: a ripped-neck logo T-shirt paired with a baseball cap, a varsity-style leather jacket with capped sleeves, and a monogram bag slung messenger-style across the chest. Marc Jacobs may have taken himself to the Left Bank, but you can't take New York out of Marc Jacobs.

Shyama Patel

laurentTOURONDEL

Leaving Las Vegas

Last year, *Food and Wine* magazine pronounced Laurent Tourondel, then overseeing a Las Vegas casino restaurant, one of America's ten best new chefs. Last June, he came to New York to prove it to us. It didn't take long. Within two months, his Cello had wrested an elusive three-star review from the New York *Times,* despite the paper's newfound reputation as a churlishly harsh grader. There were early comparisons to Le Bernardin, but Tourondel has managed, with such inspired creations as warm lobster emulsion in Sauternes gêlée, salmon carpaccio slathered with citrus caviar cream, and a thrillingly tart construction of meringue-banana-and-passion-fruit sorbet, to unassumingly establish a culinary style all his own. It revolves around pure jolts of flavor and breathtaking presentations, plus a free hand with boom-year luxuries like caviar and foie gras. On his own, untethered terms, Tourondel—who turns 33 on Christmas—has finally become the big fish in a very big pond. *Robin Raisfeld*

jeffreyKALINSKY

A Store Is Born

"You can come in here in track pants, wet hair, no hair—we don't care. This is all about fun." So says Jeffrey Kalinsky, the 37-year-old shoe buyer turned retail visionary behind the meatpacking district's new fashion ground zero: Jeffrey. Fun

PHOTOGRAPH BY LEN IRISH

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though the store may be, that caravan of Town Cars snaking its way down from the Upper East Side suggests that a decidedly uncasual crew is pawing the racks of Jil Sander, Helmut Lang, and Gucci. Who can blame them? He might not carry the most items, but Kalinsky has a knack for offering up the best of each collection—it's like shopping in the perfectly curated closet of a fashionable best friend (with great taste in shoes). Kalinsky's been making use of his discerning eye since he was a youngster in South Carolina. "It started with my mother's friends," he reminisces. "I would always have something to say about their outfits. After a while, they were scared to come over." Fortunately, Kalinsky has learned diplomacy along with his retail savvy; he isn't relying on the novelty of his Lower West Side location and first-class service to keep the pretty young things coming. Kalinsky lured couture director Willie Lima from Bergdorf Goodman this fall and is planning to add heavyweight collections by Dior, Galliano, and Versace. *Suzanne D'Amato*

robertLUPONE bernieTELSEY

Witty Pair

"We're overworked, stressed out, and have high blood pressure," boasts Bob LuPone, co-artistic director of MCC Theater. Telsey and LuPone have run this year's most successful Off–Off Broad-

Cello player: Laurent Tourondel.

-CPI; GROOMING BY KATRINA BORGSTROM/PRICE

PHOTOGRAPH BY MELANIE DUNEA

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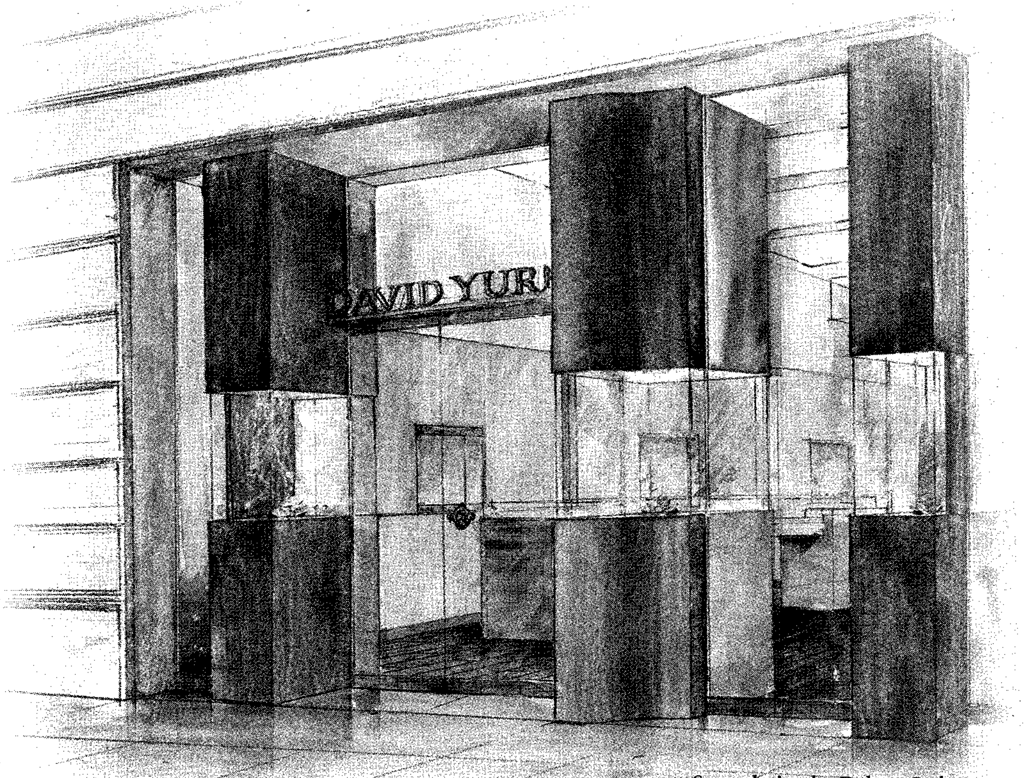
to be celebrated. to be worn.



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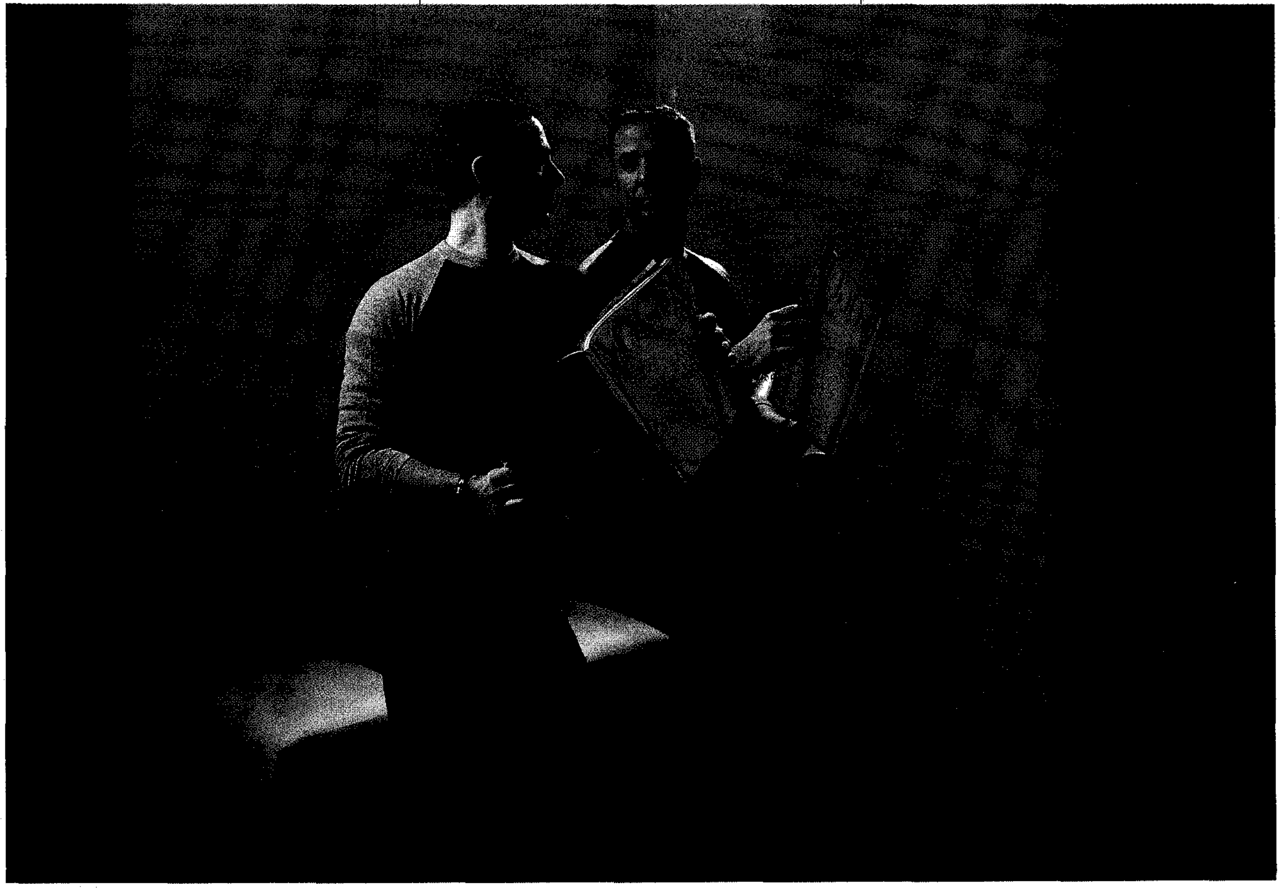
way theater, and it's just their second job: LuPone is an actor (whose best known roles are Zach, the director in the original *A Chorus Line*, and *All My Children*'s Zach Grayson). Telsey directs what's probably the most innovative casting agency in New York, one that's responsible for the original *Rent*. "You only have one life," Telsey points out, "so why not have two careers?" Just as the duo straddles the profit and nonprofit entertainment worlds, so does their tiny theater in its flower-district walk-up. While taking risks with intelligent projects like *Wit*, a seemingly unmarketable play about a woman dying of cancer, the two have managed to build an institution that's serving as a role model for small nonprofits seeking for-profit sustainability. Since *Wit* nabbed a Pulitzer Prize and has moved to the roomier Union Square Theatre, the MCC's home theater is currently featuring Pulitzer winner Marsha Norman's *Trudy Blue*. MCC is hoping to raise the ceiling. "We want to have a bigger sandbox to play in—maybe 199 seats instead of 99," Telsey says, "and we'd like to develop a new musical." But LuPone won't let him have the last word. "A good musical! With at least four people—maybe even two instruments—that has the success of *A Chorus Line*!" *Logan Hill*

mariaKOWROSKI

Rising En Pointe

Seven years ago, Maria Kowroski, daughter of a hygienist and a tool-and-die worker, left Grand Rapids to become the Sugarplum Fairy. It's the kind of Cinderella story that makes 5-year-olds in pink tights giddy. This year, just shy of her 23rd birthday, Maria became the youngest principal dancer in the New York City Ballet. Backstage at the State Theater, Kowroski and dancer Charles Askergard were talking about auditioning for an upcoming ballet movie. "Peter Martins came over, and he was like, 'What is she complaining about now?' And I was like, 'Oh, my God!' " Maria recalls. "Chuck was joking, 'Oh, she's going to Hollywood to be an actress.' And Peter Martins said, 'Before you go, I just want to say you're promoted.' I was shocked. In the performance that night, I completely blanked out." Blessed with nearly six feet of elasticity and a tangible passion for movement, Maria has put her natural virtuosity to unforgettable use as Odette/Odile in *Swan Lake*, the besotted lead in Susan Stroman's *Blossom Got Kissed*, and currently as the Sugarplum Fairy in *The Nutcracker*. But even the realization of such magic girlish dreams



Reflective style: Jeffrey Kalinsky.

PHOTOGRAPH BY JUSTINE PARSONS

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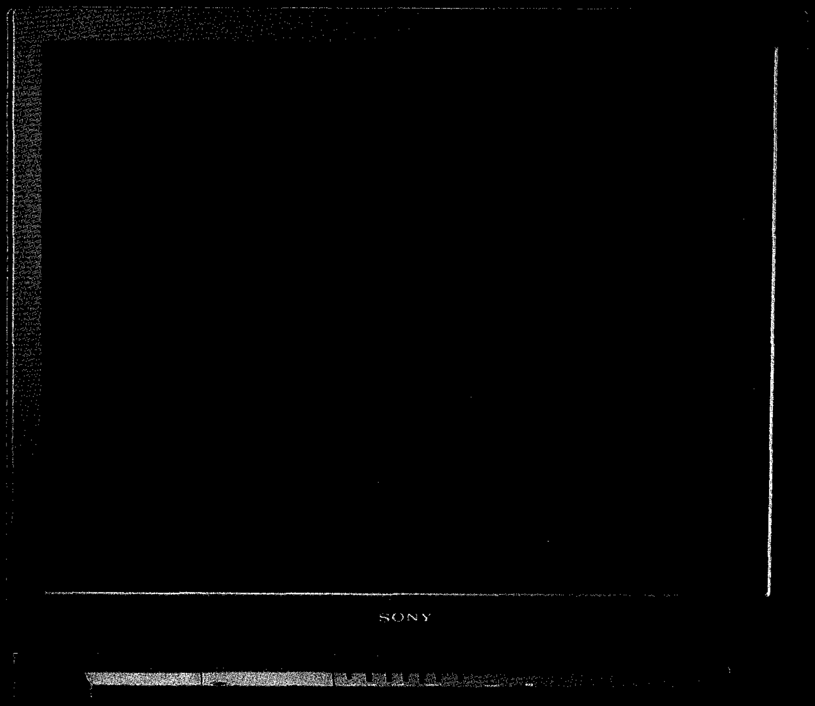

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Dance fever: Maria Kowroski.

hasn't sated her ambition. "There will always be something to aspire to," she says. "It's not just about the steps. It's an art." *Erika Kinetz*

josephPARK

Delivery Man

Once upon a time—little more than a year ago—New York was considered one big convenience store: The 24-hour bodegas, the stream of delivery menus, the city-that-doesn't-sleep ethos all spoke to the glut of services at hand. Then came a young entrepreneur who showed us just how burdened we'd been all along. Joseph Park's Kozmo.com began serving up goods and services to New York's apartment doors in less than an hour with no delivery charge. "I like to call it the Polaroid of e-commerce," crows Park, now 28, who quit his job at Goldman Sachs after coming up with the idea in 1996. "Push a button, and you're done—that's how instant we are. Think of all the errands that people run. We're the solution." It's a solution that's since expanded to Boston, San Francisco, Seattle, and D.C. and received $28 million from investment groups, including New York's Flatiron Partners. "We really view Kozmo as a lifestyle," Park adds. "We eliminate the need to go out." *Robert Kolker*

swizzBEATZ

Watch Swizz

Swizz Beatz, who was born Kaseem Dean in the Bronx and given his nickname because of his passion for K-Swiss sneakers, is challenging hip-hop's one-dimensional profile with complex, futuristic, sample-free grooves—and providing a tonic for the noncreative sonics of Generation Puff. "I refuse to sample," the rail-thin 21-year-old proclaims. "You can never be a leader if you're biting someone else's sound." Swizz's beats are unmistakably his, from the chiming choruses of Eve's "Gotta Man" to the majestic strings and stop-start beats of DMX's "Ruff Ryders' Anthem" and the thundering timpani and skittering synths of Jay-Z's "Money Cash Hoes." "I just ran my hand across the keyboard to make that sound," Swizz says. "And Jay-Z ran with it. Isn't that dope?" Dope indeed, as scores of artists lining up to work with Swizz are finding out. "Rap has boundaries," Swizz says. "I want to create sounds no one has even thought of yet." *Ethan Brown*

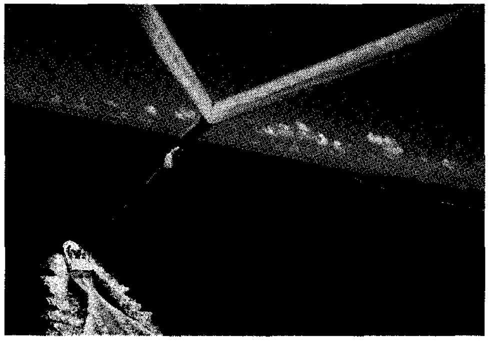
davidMcCOURT

On the Line

Almost all of this decade's entrepreneurs have faced their own Goliaths: Jeff Bezos had Barnes & Noble, and Netscape had Bill Gates. David McCourt of RCN has chosen one of the most formidable giants—phone companies. And while they're playing technological catch-up, upgrading and repurposing existing lines, McCourt is laying hundreds of miles of state-of-the-art fiber-optic cable and raising the money to pay for it—a $1.7 billion investment from Microsoft's Paul Allen will keep McCourt's crews busy till 2003. RCN is nothing less than the country's most sophisticated and capacious broadband network to date, offering combined Internet, cable, and phone service for a combined 30 percent less than prevailing rates (though thus far it serves only about 120,000 New Yorkers, most in upper Manhattan). "I want to build a company from

PHOTOGRAPH BY GEORGE HOLZ

Playtime



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scratch around the Internet," he says in his unreconstructed Boston accent, "instead of taking a phone company and turning it into a cable company." Of course, waiting for broadband is about as excruciating as waiting on your 28.8Kbps modem—but when it happens, you may have David McCourt to thank. *Jod Kaftan*

philip-lorcadiCORCIA

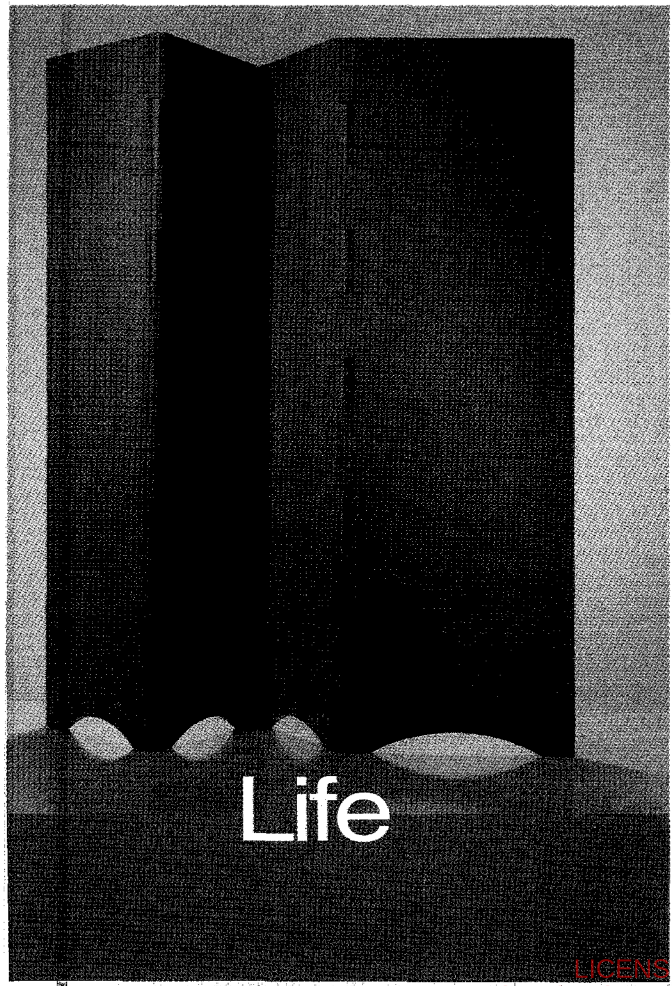
Snapshot of the Artist

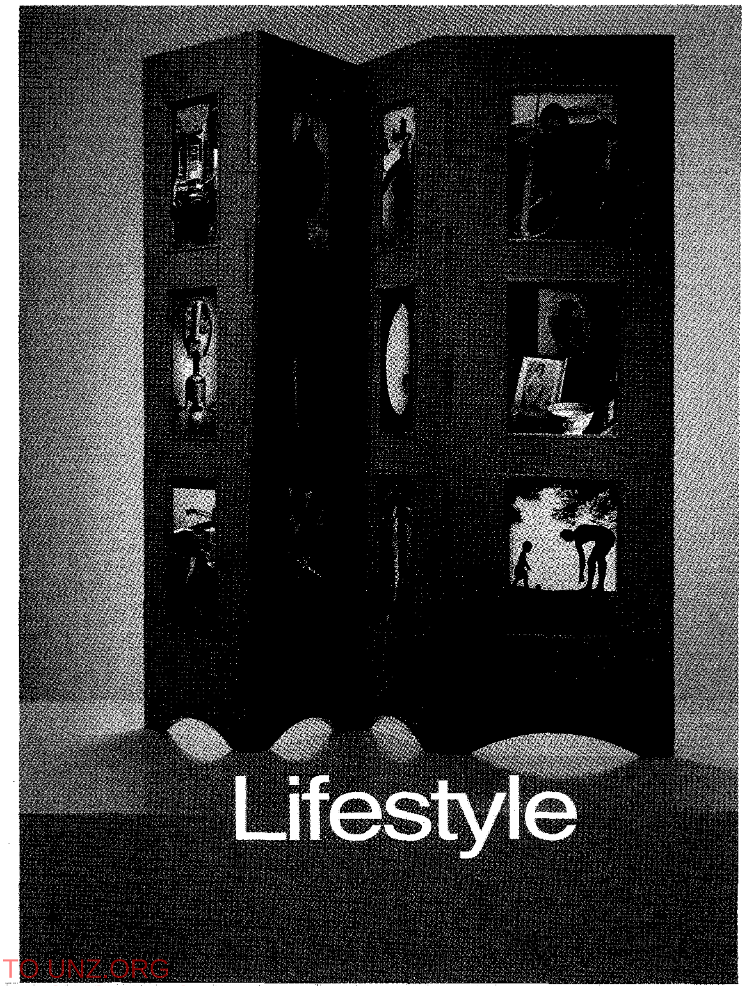
Photographer Philip-Lorca diCorcia's distinctive style—moody and film-noirish, with a mysterious quality that comes from being somewhere between reality and fantasy—is inescapable in fashion magazines today. Which is interesting, because he rarely does fashion shoots. "Good work is complex and perverse," he says. "The world is a lot harder to manipulate and manufacture than the media world lets on." Many other photographers, however, have followed his lead, mixing models and real people in cinematic situations (and wearing, of course, fabulous clothes). Meanwhile, diCorcia, whose photos can be found at Pace\MacGill Gallery and the Museum of Modern Art, struggles with his medium and his muses. "My work," he says, "is about trial and error and mistakes." *Maura Egan*

amirMALIN

Baby, You're a Witch Man

Before this year's Sundance Film Festival, three-year-old Artisan Entertainment had a shrewd, even enviable, business: Using income from the company's formidable video library—which includes cash cows like *It's a Wonderful Life, Basic Instinct,* and *Dirty Dancing*—Artisan bought up and distributed art-house fare like *Pi* and *Permanent Midnight.* But when Mark Curcio, Bill Block, and Amir Malin—Artisan's CEO and co-presidents—went to Park City and caught the midnight screening of *The Blair Witch Project,* things went through the roof. "We began working on the marketing the day after we signed the deal," says Malin, who oversees the company's acquisitions and distributions out of its TriBeCa headquarters. The campaign was as crafty as their business model—a carefully created "grassroots" groundswell of Internet-based interest—and by the end of *Blair Witch's* eighteen-week theatrical run, it had become the most profitable independent film in history, pulling in over $140 million and landing its creators deals for a sequel *and* a prequel. With Artisan poised as the next serious challenger to Miramax and New Line, Malin knows all eyes are on him. "*Pi* was the only successful film to come out of Sundance last year; *Blair Witch* was the only successful film to come out of





it this year—and we were the only ones who bid on either," says Malin gleefully. "So naturally, everybody'll be watching and wondering, 'What's Artisan gonna do this year?' We're gonna play mind-fuck games!"

Ethan Smith

natashaLYONNE

Best of Class

In this year's summer giggle-and-sex-fest *American Pie,* Natasha Lyonne played a high-school senior who got enough of a kick out of her frantic adolescent schoolmates to attend the prom but who'd already figured out that in the end it matters very little whom you lost your virginity to and what you wore to the party. It was a role that perfectly suited this gifted actress—after all, she's made a name for herself standing out among the popular girls in that ultimate high school, Hollywood. "I don't know that I'm better," she says. "I think it's just that I'm weirder." A native New Yorker, Lyonne made her auspicious debut as Opal on *Pee-Wee's Playhouse* when she was just 6. More recently, she starred in *Slums of Beverly Hills,* playing Vivian, a young woman with a surplus of intelligence and maturity grappling with the pressure of growing giant breasts. More recently, after deferring her admission to NYU for a fourth time this fall ("I really do plan to go there—I want to study philosophy"), Lyonne finished work on *But I'm a Cheerleader.* Thank God she's anything but.

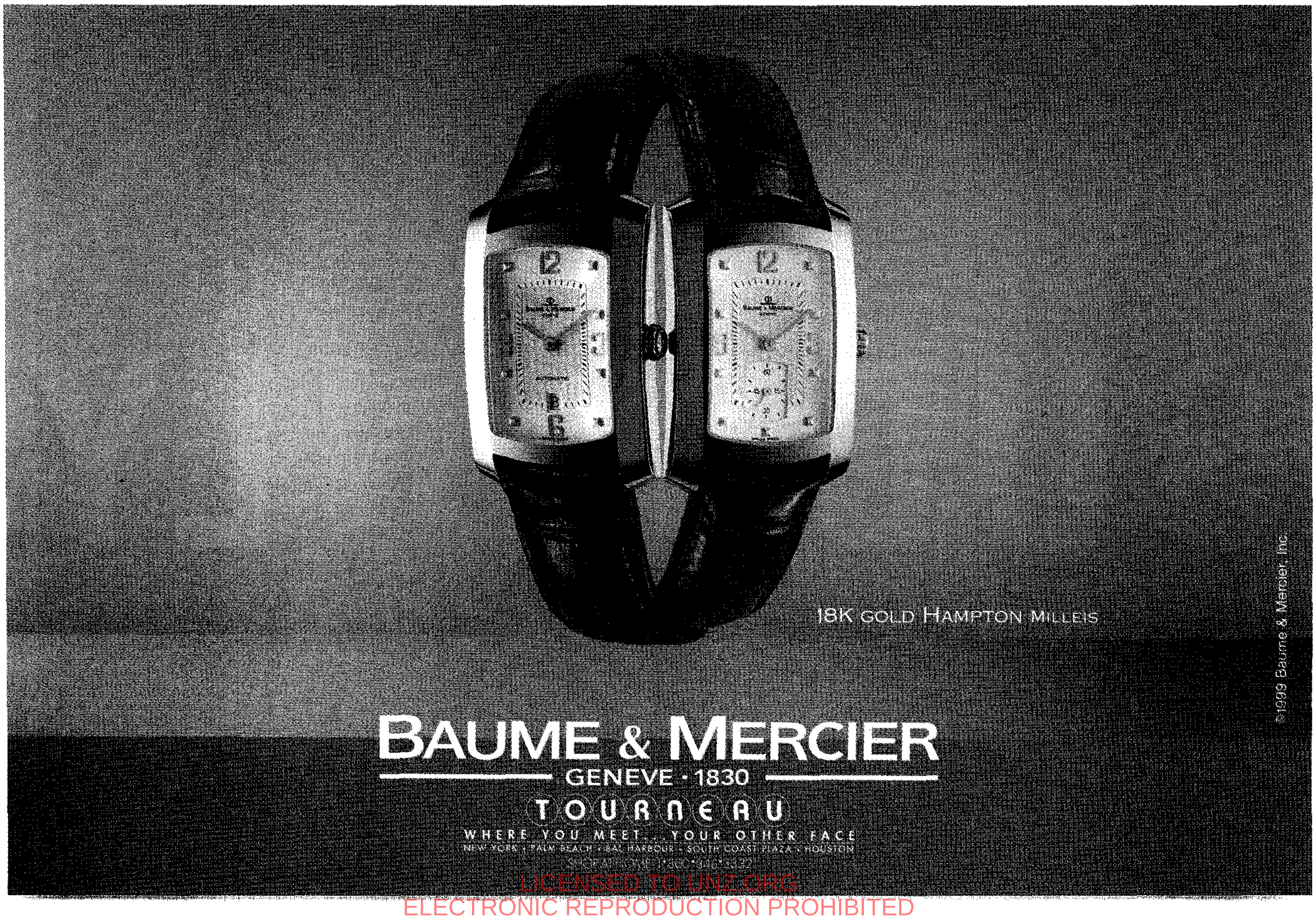
Ariel Levy

douglasATKIN

Stock in Trade

Douglas Atkin has nothing personal against the floor brokers of the New York Stock Exchange—he just thinks his company can do exactly what they do, only much cheaper. The boyish-looking 37-year-old is chief executive of Instinet, the oldest and largest electronic-stock-brokerage firm in the U.S. "The rules of engagement in the securities markets have been designed by and for the middlemen," Atkin says. "My job is to help create a new future for the industry." The industry seems worried. Over the summer, both the NYSE and NASDAQ began, somewhat frantically, exploring plans to go public in order to finance their own electronic exchanges—or possibly make a deal with Instinet. Atkin himself is just watching and waiting, with the confidence of a man who knows he holds the best cards. "We are the largest pool of electronic liquidity by a long shot," he says, "and if you don't do a deal with Instinet, you're opening the possibility that your competition will."

David D. Kirkpatrick



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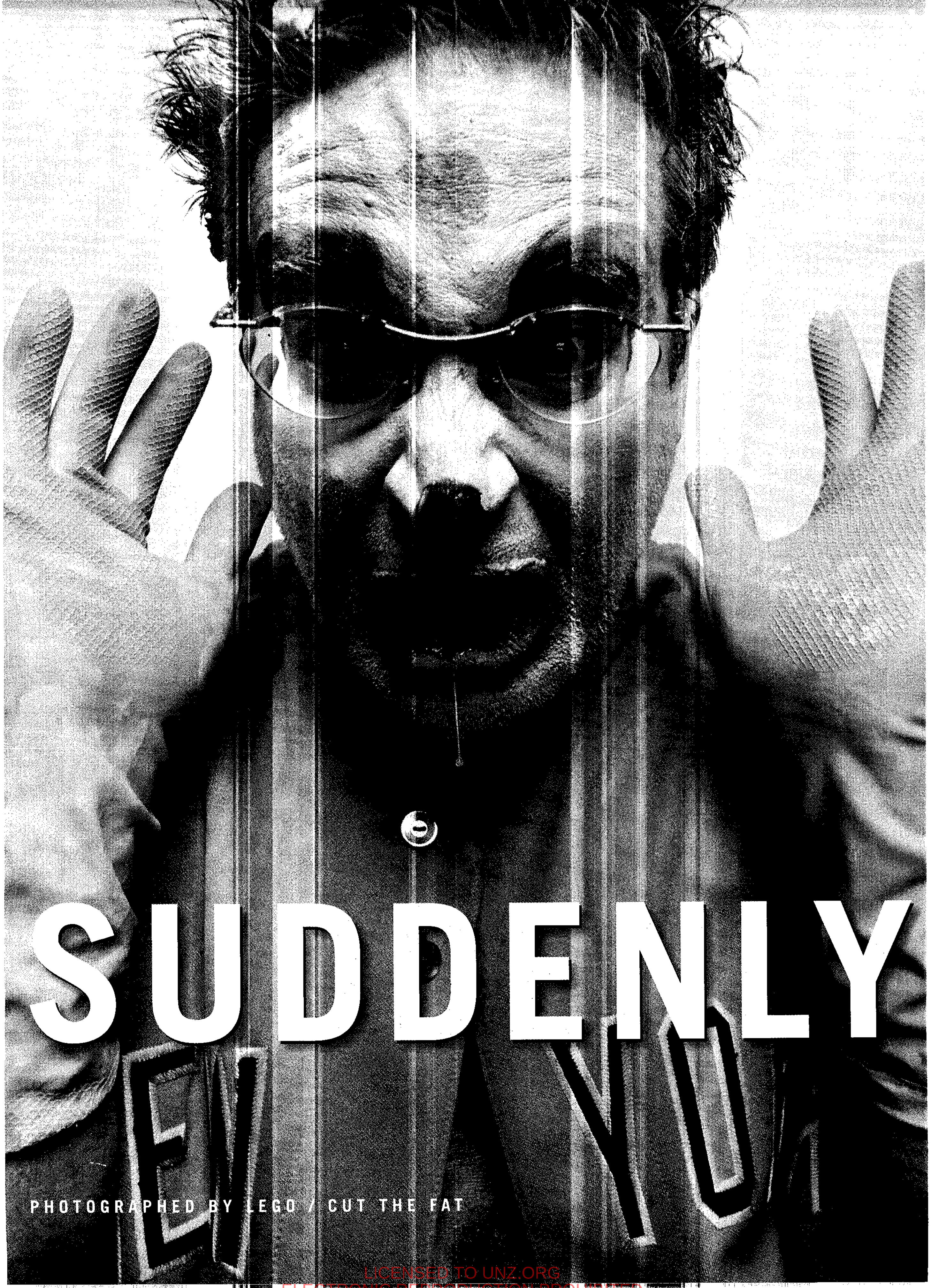

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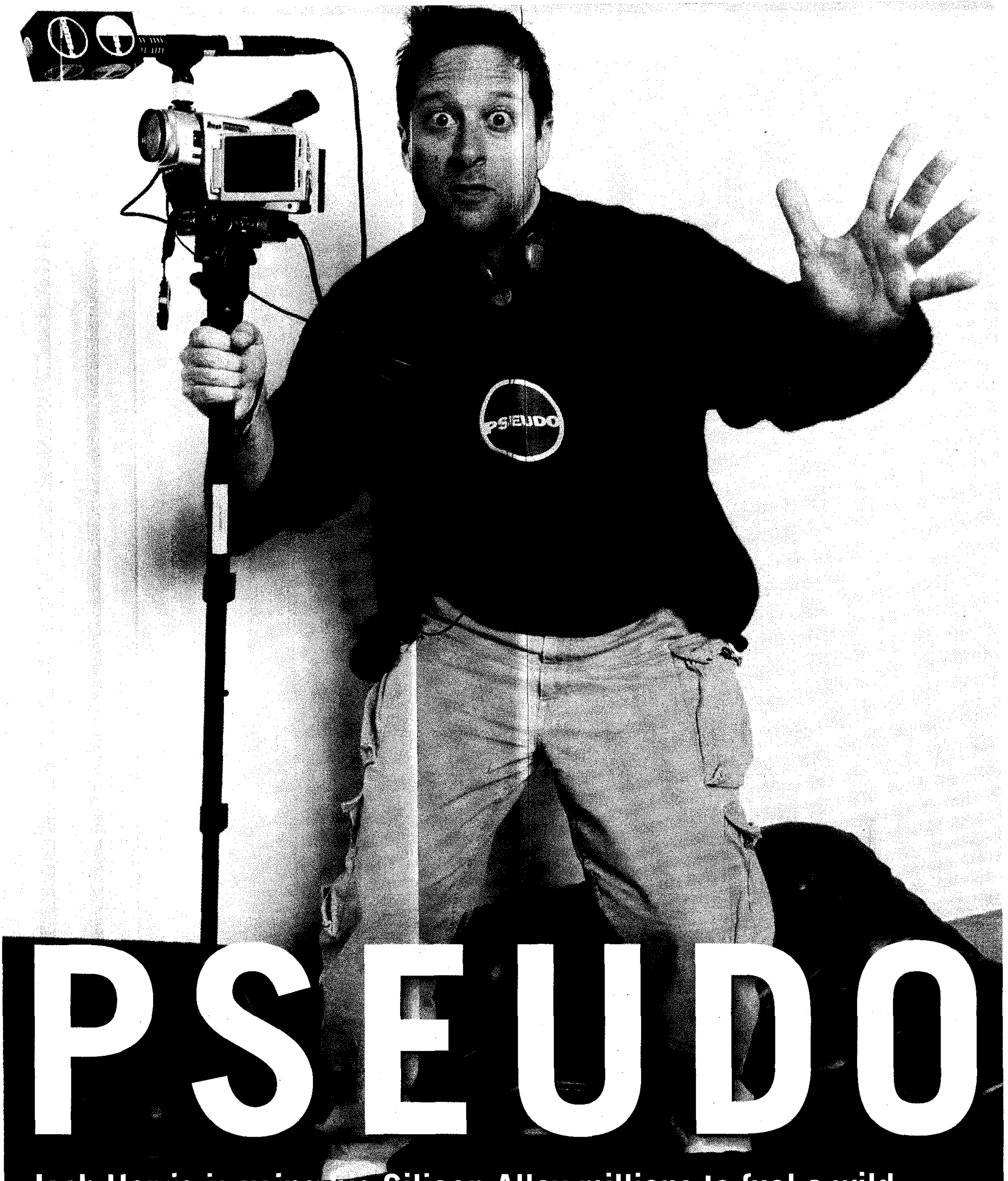


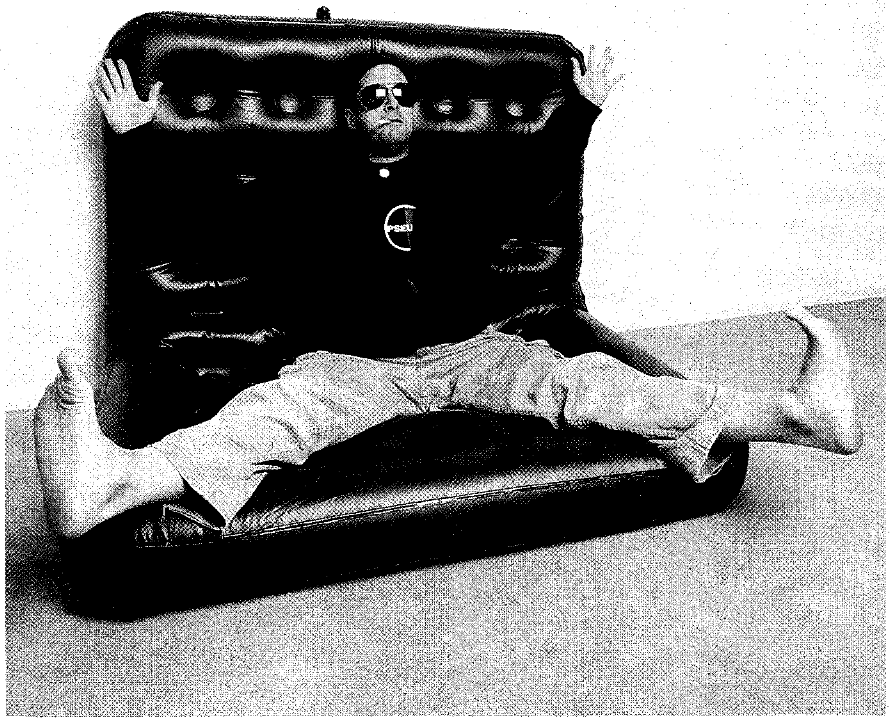
PSEUDO

Josh Harris is using his Silicon Alley millions to fuel a wild, Warholian downtown art scene while building a new company, Pseudo, that's at the forefront of interactive Net TV. (Good Lord, is *this* the future of television?)

By David Kirkpatrick

JOSH HARRIS, CHAIRMAN OF PSEUDO Programs, Inc., lives in a SoHo loft big enough to house a fleet of double-decker buses. A grid of steel tracks hang from the ceiling for lighting equipment and cameras; the entire space doubles as a television studio, with a control room in back. The walls are bare except for a trio of six-foot-tall paintings of a single image in red, blue, and yellow: a small figure kneeling in prayer to the crotch of a woman big enough to be the Statue of Liberty posing for *Penthouse*.

The 350-square-foot bathroom—also equipped for cameras—includes a sauna with two showers, a pull-cord spritzer for a quick cold rinse, and a three-tiered bench that could seat a football team. Three showerheads are directed at the top row of the bench; Josh Harris likes to shower lying down.



Lofty ambitions: Harris's future is so bright he's gotta wear shades.

It's 6 P.M. on a Monday night, and Harris isn't home yet. But his door is always open to a revolving crew of downtown artists and performers. A man in oversize women's sunglasses who calls himself Alex Arcadia—the crotch paintings are his—is rummaging in Harris's stainless-steel industrial fridge. On a plastic Art Deco couch in the rear, a man in a crew cut and camouflage pants is showing off his latest prosthetic leg, which is also camouflage-colored. He's a video artist who calls himself Feedbuck. Alfredo Martinez, a 325-pound sculptor in an olive-green jacket and a baggy T-shirt, is watching a DVD of *The Matrix*, projected onto the wall.

"The potential for a company like Pseudo is to start from a Website and replicate the success of ABC, NBC, or CBS—a long shot but an enormous payoff."

"Is everybody here?" Harris says, bursting through the door. Thirty-eight years old and slightly pudgy, he is dressed as usual in cargo pants, a sport shirt, and white tennis shoes. He has assembled his "merry band," as he calls the group, for an excursion uptown to a panel discussion on Marcel Duchamp at Sotheby's.

As the founder of Pseudo Programs, the oldest and largest producer of television shows for the Internet, Harris is a major player in the race to define the post-television future of broadcast entertainment—an area of intense interest on Wall Street and in Hollywood now that cable and phone companies are scrambling to install high-speed Internet connections into millions of homes. In a few days, Harris will be flying to Los Angeles to meet with "the Pop guys," meaning the top executives of Pop.com, a new online entertainment venture whose founders include Steven Spielberg, Jeffrey Katzenberg, and Ron Howard.

But tonight, venture capital, strategic partnerships, and initial public offerings aren't on his agenda. "These are my people," Harris says, gesturing to the motley crowd. "My thing is fine art."

They gather up video cameras and spill out onto the street, where two cabs are hailed. "I've been a big-game hunter for years," Harris explains. His sport is videotaping art-world events in the hopes of capturing footage of underground artists who may someday be famous, or pranks and performances of future historical note.

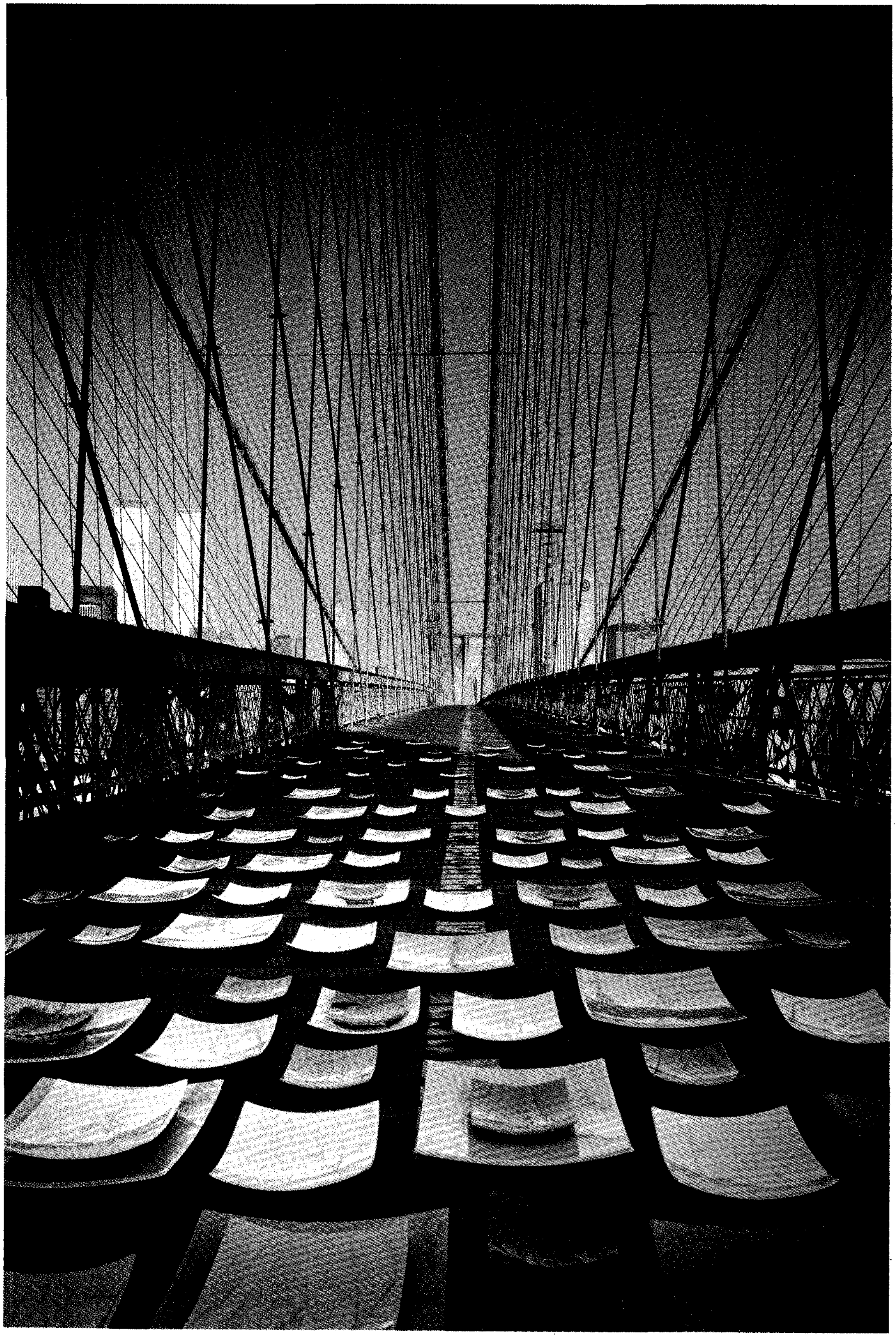
For Sotheby's, Feedbuck has loaded his camera with a tape of hard-core porn; the porn rolls on his camera's side viewfinder while he pretends to film the panel. A co-conspirator films Feedbuck shooting the crowd, careful to keep the porn images in focus. Harris, giggling, hides his face in his hands.

When the stunt wears thin, Harris films his pals clowning around with the art in an adjacent gallery. A crowd of security guards discreetly follows; cameras are forbidden, but a fuss would disturb the panel. Paul Miller, better known as D.J. Spooky, joins the group, rattling on about Michel Foucault and "the fucked-up shit" Jean-Michel Basquiat "must have been under." Martinez poses, head cocked, against the backdrop of a polka-dotted Damien Hirst.

After the panel ends, the crew heads to Obeca Li, an elegant Japanese restaurant in TriBeCa. Feedbuck immediately orders the table several plates of salmon-roll sushi topped with quail eggs; soon he is sucking down salmon sashimi with his fingers. Somebody lights a joint, but the waiter doesn't seem to mind. Harris abstains. "Let's face it," he says. "That panel at Sotheby's was a big fart. We were the only ones doing anything interesting. We were running the gallery." Dinner and sake for seven: $800.

PSEUDO'S OFFICES AND STUDIOS OCCUPY four floors of loft space above Pottery Barn at the corner of Broadway and Houston. The only other tenant, on the second floor, is the artist Jeff Koons.

The world constantly reinvents itself.
A thought which now includes dinner plates.



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Here on Silicon Isle: "Luvvy" washes up in Harris's 350-square-foot bathroom.

"Josh is one of the brightest guys in Silicon Alley. He may seem like a lunatic sometimes, but there are a lot bigger lunatics that have raised a lot more capital."

The entrance is a dingy and unreliable freight elevator, usually crowded with kids wearing T-shirts, baggy jeans, nose rings, and candy-colored pagers. The place is a chaotic maze of desks, PCs, lumber, folding chairs, and digital-video equipment. The average age of Pseudo's 200-odd staff appears to be about 27.

A crowd of Pseudo employees has gathered in the black-box studio on Pseudo's sixth floor for the debut of a new show, and Anthony Asnes, Pseudo's chief operating officer, president, and acting chief executive, stands to the side, observing. A tall, slender 37-year-old with a receding hairline, he worked as a management consultant to industrial companies before Harris hired him four years ago. His job is to bring order to Pseudo's freewheeling day-to-day operations—a task for which Harris is ill-equipped.

Asnes acknowledges that Pseudo's programming is still rather like the tree falling in the forest: provocative but largely hypothetical. Unless you have high-speed Internet access at home, or your office's corporate connection can download the requisite software (many company firewalls block it), you might as well forget it. Even if you have access, all the action takes place in a slightly grainy four-inch-square box in the middle of your computer screen. Still, each month, 400,000 users download one or another of Pseudo's 50-odd shows, which together add up to about 240 hours of original programming a month.

The site includes about a dozen thematic "channels," each with its own shows. The most popular are 88HipHop, a video-gaming channel called All Games Network, and an electronic-music channel called Streetsounds. Among other favorites: And Justice for Brawl covers professional wrestling; SpaceWatch targets NASA buffs; Cherrybomb dishes sex and erotica from "the female perspective"; Parse TV caters to hackers; and ChannelP broadcasts spoken-word poetry and performance art. ChannelP's stars include Taylor Mead, a former Warhol diva, and Luvvy, a cross-dressing performance-art alter ego created by none other than Josh Harris.

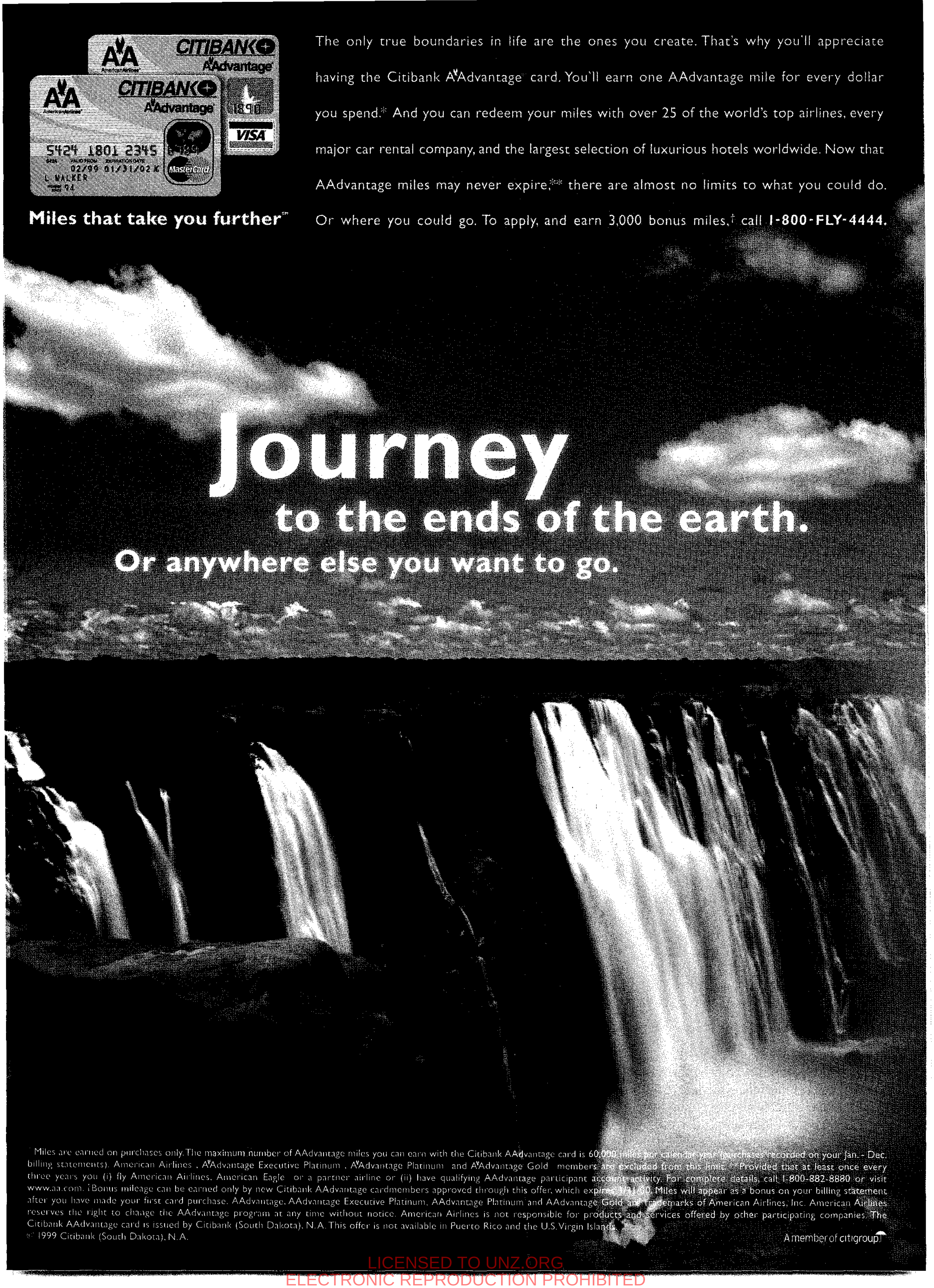
Pseudo's plan, Asnes says, is to build a brand that can essentially target the whole world, with a network of "microchannels" that share certain distinctive "sensibilities." Almost all of the programming involves interaction with the audience—usually via a simultaneous online chat room, to which on-air characters sometimes respond. All of its shows are based in reality, targeted to people obsessed with a narrow subject, and presented in a way that seems authentic to hard-core fanatics, whether they are urban gangsta-rap fans or midwestern pro-football devotees.

Targeting die-hard members of preexisting subcultures has several advantages, Asnes says. For one thing, Pseudo avoids competing with conventional TV and the rest of the mass media. Fanatics are also willing to accept lower production values in programming targeted especially to them. Adding a new Internet "channel" is virtually free, and operating lots of channels allows all of them to share the same studio space and technology. Advertisers will pay a premium because they connect with a narrowly targeted audience passionate about the programming. Omega Watch Company, "the space watch," sponsors a whole channel for the space-obsessed that covers NASA and otherworldly exploration in excruciating detail. Levi's once sponsored a semester-long show that tracked four college kids around the country as they tried to live exclusively on e-commerce.

Convinced that affordable high-speed, or broadband, home-Internet access is just around the corner, Wall Street is betting that the world is finally ready for interactive Net TV. "Broadband is definitely being embraced very firmly in the market right now," says Frank Drazka, head of the technology group at PaineWebber. "The potential for a company like Pseudo is to start from a Website and replicate the success of ABC, NBC, or CBS—a long shot, but an enormous payoff."

That opportunity has not gone unnoticed by Pseudo's investors, who include the chip-maker Intel, the media giant Tribune Company, and the venture-capital firm Prospect Street Ventures. To them, Wall Street's interest says that the time has come to polish up Pseudo so it can get its own IPO out the door.

Already, plenty of newer ventures are entering the field. DreamWorks SKG and Imagine Entertainment just announced the formation of their own online Netcasting



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venture, Pop.com, and Warner Bros. recently launched its interactive site, Entertaindom. WireBreak Entertainment, a Venice, California, start-up, is aiming its site at 18-to-34-year-old men slacking off at their dorm or office computers. It broadcasts "irreverent" two-to-ten-minute video programs styled after the T&A magazine *Maxim,* often with simultaneous interactive games to play or running polls to answer. Its backers include former CBS chief executive Michael Jordan, legendary financier Richard Rainwater, and Goldman Sachs. Pseudo's closest competitor is DEN (Digital Entertainment Network), a Santa Monica outfit backed by Microsoft and Dell that caters to teenage cliques like skateboarders and Christian rockers. DEN has already made preliminary filings for its IPO.

But Pseudo, the oldest of the bunch, has maintained its reputation as a leader in the field. "Josh is one of the smartest people that we've come across in the Netcasting space," says Dan Sullivan of Pop.com. "His instincts are very well suited for it. He has a good eye for talent, and he has empowered all kinds of different artists to create new kinds of programming—the first generation of Internet-bred actors and directors."

Jerry Colonna, co-founder of the venture-capital fund Flatiron Partners, declined to invest in Pseudo early on, concerned about the size of Harris's initial appetite for funding. But he still takes Harris seriously. "Josh is one of the brightest guys in Silicon Alley. He may seem like a lunatic sometimes, but there are a lot bigger lunatics that have raised a lot more capital."

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Small, small screen stars: Pseudo's Internet channels range from sports to sex.

"The idea is to get the machine running well enough so that Pseudo will benefit from my success. I am the product—get it?"

THE DAY AFTER THE SOTHEBY'S CAPER, Harris stands watching the debut of a new online talk show featuring football players from a group called the NFL Quarterback Club. Bernie Kosar, Warren Moon, and NBC sportscaster Len Berman sit in a row, *Donahue*-style. A young man in a football jersey reads questions from an online chat room, and the answers are broadcast live over the Web. A chatter wants to know what it's like to "slide your hand into that spot" between the legs of "a big sweaty center. Do you think about that? Are some guys more comfortable than others? Is it like a glove?"

"Yes, we think about it, and yes, it is not pleasant," Kosar replies. "It is especially unpleasant," Moon solemnly adds, "if that center might be experiencing a little gas."

After the show, Harris buttonholes Kosar. "You guys are great performers," he says. "You really ran with the 'hands' question. I have a great idea for a new show—the Polaroid show. We'll get quarterbacks to talk about the pictures that the teams take of the field during the game. Polaroid will sponsor it. As a football fan, I'd go nuts for that."

Afterward, he retires to his office, a narrow stall decorated with pictures of Alfred E. Neuman. One wall is devoted to a two-foot-high terrarium that houses Maurice Jr., an Australian bearded dragon, and Myrtle, a tortoise. Still recovering from a long night with the "fine-art crowd," Harris muses about his sudden mogul status. "For the last six weeks, I feel like I have the hottest script in Hollywood," he tells me, happily dropping the names of executives he has met with, from Italian media mogul Silvio Berlusconi to CBS's Mel Karmazin. "They need me. They all need me. They know they want to do something on the Net, but they don't know how."

But Harris says he doesn't want to be the William Paley of Net TV. "My merry band and I are attempting to become the first Internet pop stars," he says. "At Pseudo, I am just building my platform." He insists he is really a performer, not a businessman. He has gone native, so to speak—started out a successful businessman and ended up a wannabe star. "The idea is to get the machine running well enough so that Pseudo will benefit from my success. I am the product, get it? I don't want to be Procter & Gamble. I want to be Tide."

He wants, above all, to be accepted by his downtown neighbors, and by art-world luminaries like Mary Boone and Jeffrey Deitch. "For me," he says, "the end game is fine art. That is what I am driving toward, to be accepted into the sanctum sanctorum of fine art."

JOSH HARRIS WAS BORN IN VENTURA, California, the youngest of seven children. His father, he says, worked somewhat mysteriously in international trade—traveling often, carrying a gun, holding two passports. He died during heart surgery when Harris was 15. His mother was busy, too, doing social work with juvenile criminals. "I didn't have much management growing up," He admits.

When he was in college at the University of California at San Diego, his friends nicknamed him Mr. Communications, and talked about his dedication to C&D, "concealment and deception," because he always seemed to be nurturing secret plans. In 1984, Harris dropped out of graduate school, sold his '73 Volvo for $900, and flew to New York. He found a $75-a-month room on First Avenue and 59th Street and managed to land a job as an analyst covering video-tex—a precursor to the Web—at a now-defunct market-research firm called Link Resources.

At Link, Harris spent his days calling up companies' suppliers to find out what they were buying and compiling statistics about their businesses. After two years of long hours and low pay—"It was a white-collar sweat shop," Harris says—he quit and began working out of his tiny apartment, doing business as Jupiter Communications.

He was a one-man research-and-consulting firm focused on the fledgling Internet. But he quickly expanded into mounting industry conferences—a big moneymaker. Most important, he carefully cultivated an enormous mailing list of industry contacts, which he used to aggressively cross-promote research, newsletters, consulting, and conferences. By 1992, Jupiter and Harris

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seemed to be everywhere. "I was in the *Journal* and the *Times* enough that the people who know this business knew I was on top," Harris says. "I could have really run it out and ensconced myself, but that isn't what I wanted."

He began handing over Jupiter's reins to Gene DeRose, a former freelance writer Harris hired through a help-wanted ad in the New York *Press.* Under DeRose, Jupiter's payroll expanded from 12 to 260. Its IPO in October gave it an initial market value of $550 million, putting Harris's share at over $20 million.

AFTER 1992, HOWEVER, HE WAS ALREADY "moving on to the next thing." Harris spent a year and a half working with a team of programmers on a short animated video that he says remains his long-term vision of interactive entertainment. Entitled "Launder My Head," it depicts a group of animated figures with PCs for heads. They sit together in a giant stadium and discuss the hidden meanings in an episode of *Gilligan's Island*—a curious manifesto for the digital future, to say the least.

But Harris insists it encapsulates the essence of Pseudo. The name Pseudo reflects "the many different faces you can have in the online world." Pseudo Programs is about inviting users to create new identities that will interact online, in a prefab context. "We called it 'Programs' because we are conscious that we are in the business of programming people's lives. We are the good side of Big Brother. We know that it is going to happen, and instead of saying it is scary, we embrace it."

In 1994, on the strength of "Launder My Head," Harris managed to convince Prodigy, the Internet service, to give him a contract to manage their chat rooms—and so Pseudo was born. He rented a 10,000-square-foot loft across Houston Street from Jupiter, and he and his first lizard, Maurice Sr., moved into the back room. "We weren't funded yet, so I saved a little money, and I made a deliberate decision to live my life in public," he says. "Someday we are all going to."

His team of programmers set to work with Prodigy's on a secret project. Called the Betty Platform, after the girlfriend of Prodigy's then–chief executive, Ed Bennett, it was intended to create a three-dimensional audio-visual online environment where users could interact, but the company changed hands, Pseudo's contract was cut off, and the Betty Platform never came to pass.

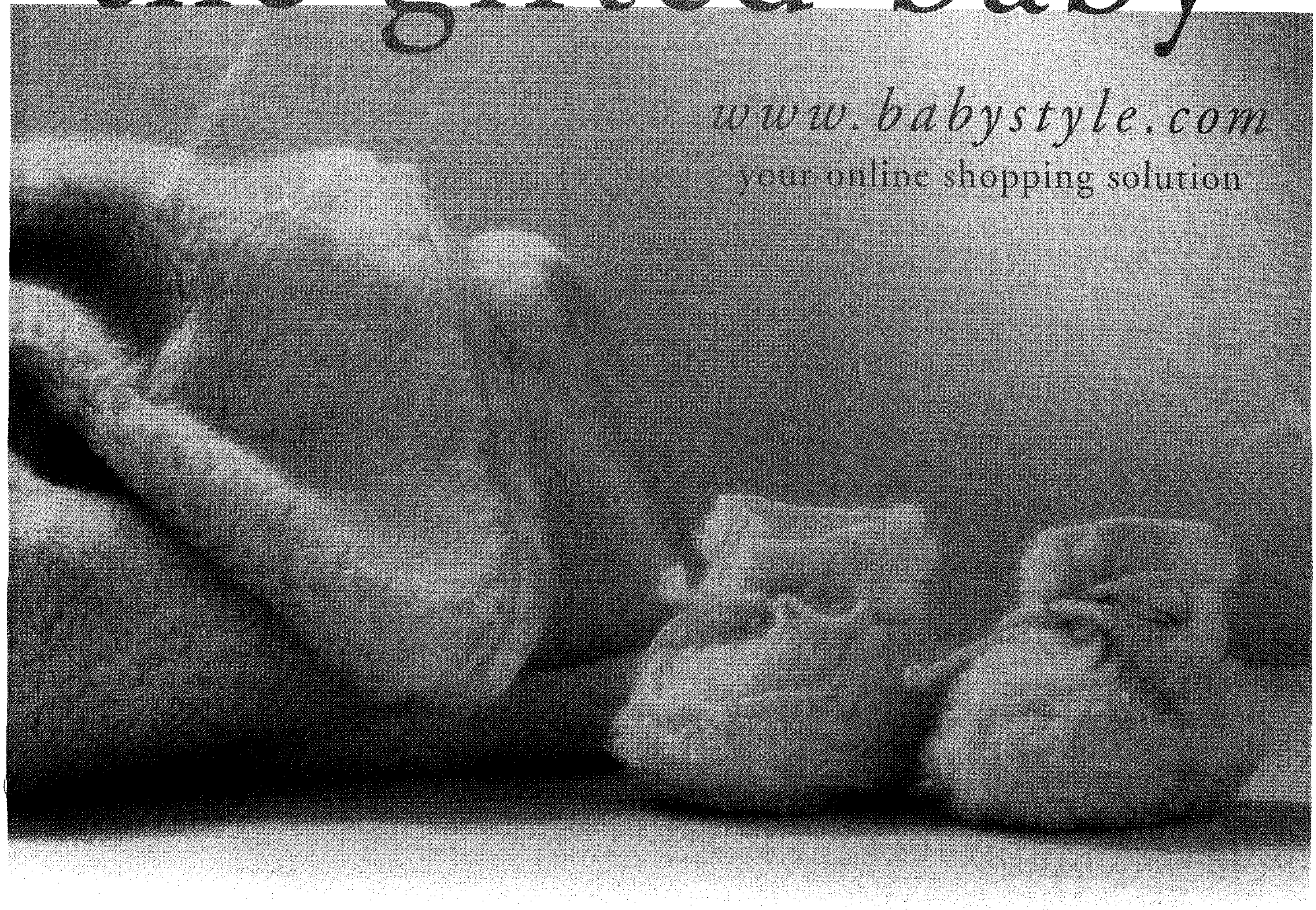
By the time the Prodigy deal ended, Harris was fooling around with Web-radio broadcasts, mostly centering on poetry, performance art, and an open mike. He was living on nicotine and coffee. "That period was so intense, I can't think about it now," he says. An ardent player of video games like Doom and Quake, Harris wired together a whole roomful of PCs so that several players at once could interact in the virtual world of the game, sometimes for twenty-hour marathon sessions. "You get a real hangover, and it takes two days to recover," he says. "That's when I realized I was never going to be a professional gamer." The Pseudo radio show would sometimes send a reporter to cover the games, like a correspondent from the front.

Harris soon began adding D.J.'s and electronic music to the mix, and the events evolved into monthly or bi-monthly all-night raves—incorporating virtual-reality games, music, poetry, and performance, drawing crowds of more than 2,000. Drugs were not uncommon, and at least two of Pseudo's early employees left the company to enter rehab. But the entertainment was sometimes memorable. At a fund-raiser for Merce Cunningham's dance company, the choreographer produced a small virtual-reality dance movement by manipulating a two-foot tall mechanical monkey attached to a computer, which projected a dancing human form onto a screen. On another occasion, Harris created a Pseudo Madonna museum, plastering the walls with giant photos of the singer, and he took out an ad in *The Village Voice* inviting performers and artists to contribute Madonna parodies, interpretations, and tributes.

These days, Harris stages his parties down the street, on three floors of two lower Broadway textile factories he has taken over. In September, he held a three-day megaparty dubbed the "Millennium Warm-up." Guests were videotaped answering a brief list of questions including "Who is Bill Gates?" and "What is your e-mail address?" Pseudo is collecting such footage at every event it can, with a plan to e-mail each person a short video clip of himself—the most narrowly targeted broadcast of all time.

All three nights, the party lasted until dawn, and by the third night, the line went around the block. On the first floor, a parade of performance artists took the stage, including a bikini-clad dancer with a fake dagger and blood, a fire-eater, a bondage-and-domination act, and the "mangina," whose act revolves around a fake plastic vagina he wears strapped to his crotch. Videos were projected across the walls. D.J. Spooky, D.J. Shadow, and others took turns spinning. And in the VIP room, black-clad female "vampires" served sweet drinks with names like Opium.

RIGHT FROM THE START, HARRIS WAS PERforming on-air at Pseudo, including co-hosting an early show in which he interviewed characters in the East Village sex scene. "I would ask, 'What percentage of fetishers are foot fetishers? And how



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many times a week are they fetishing? How does the backroom operation in a whorehouse work?' " It was great because I was actually fascinated with the answers."

Harris dressed up for shows by putting on makeup, a feather boa, and a wig. He affected a high falsetto voice, and introduced himself as "Luvvy." Sometimes, the makeup was so heavy he looked like a clown, but he constantly insisted, "Luvvy's not a clown, not a clown," occasionally with the tag line "You gotta love the love." Some of Luvvy's appearances on Pseudo shows began to be "repurposed" for public-access cable. Luvvy still appears today on Pseudo's Cherrybomb channel.

"Luvvy is based on Mrs. Howell, from Thurston and Luvvy," Harris says. "Do you know *Gilligan*?" he asks, trying to explain. "*Gilligan's Island* was the most influential show to me by far. One summer, Sherwood Schwartz wrote a season's worth of *Gilligan's Island* episodes, and when you write that much, your subconscious starts taking over. A lot of Sherwood Schwartz's tendencies manifested themselves in the show, and his psyche was beamed into the consciousness of a generation."

Luvvy is Harris's "pseudo," his net alias. "Luvvy is that unresolved orgasmic energy you get when you go on the Net, the rerouted sexual energy you can let out in the new identities you can assume online," he says. "I realized I am a gay man trapped in a heterosexual body. I have those sensibilities, but the funny thing is, I love women." Pseudo's investors all know Luvvy and "gotta love the love," Harris insists. "They know I have my reasons and that it is actually positive for the company."

"I'd rather not comment on that," says Shawn Luetchens, manager of Tribune Ventures, Tribune Company's venture-capital arm. "We think Pseudo is the best of the breed. Josh has the right ideas about this market, he is the best at gathering the right kind of talent for it, and he knows how to make his vision a reality. But I don't have a lot of confidence in Josh's creative work."

Edward Ryeom, former associate in the venture-capital firm Prospect Street Ventures and a Pseudo board member, agrees. "I am indifferent to Luvvy," he says, "but Pseudo's brand of microcasting is the future of broadcasting. Their downtown Manhattan stuff helped them build the brand and the platform. Now we intend to diversify to different interest groups, as appropriate to someone living in Seattle as SoHo."

"In this new world, eccentricity is a good thing," says Strauss Zelnick, who follows netcasting as the U.S. head of the media company BMG. "You have to be able to take risks that the conventional wisdom thinks are a little crazy."

AT 11 P.M. ON A RECENT NIGHT, JOSH Harris is standing in the empty basement of a lower Broadway warehouse building. Earlier in the day, he was giving DreamWorks' Jeffrey Katzenberg and Imagine Entertainment's Brian Grazer a tour of the Pseudo office, but now he's leading another group on a walk through a world that so far exists only in his head. He has brought two dozen artists and performers, along with the German art dealer Leo Koenig, to Chinatown, where he's setting up Quiet, his millennium-ending art installation and party to end all parties. "This is it," he tells Koenig, stepping around an abandoned couch. "This will be the VIP area, the heart of the new civilization."

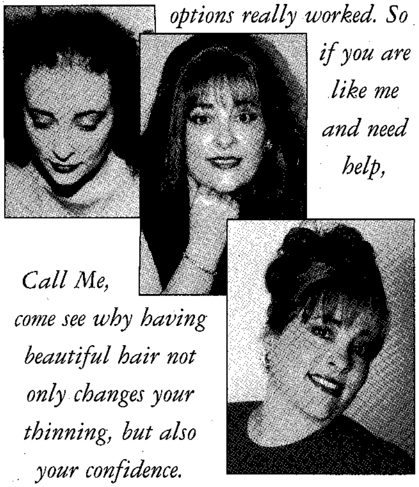
Chinese work crews are completely refurbishing the space, whose centerpiece will be a room containing rows of "millennium capsules," each a tiny living cubicle modeled on Japanese economy hotels. Fifteen artists who have already signed on and twenty or so supporting staff will begin moving into them by the middle of December. So will Harris. He plans to have 80 of them filled for a grand finale during the last days of the year.

The central concept of Quiet, Harris says, is that all the capsules will be wired with a two-way audio-visual cable system, so anyone in the "hotel" can tune in to anyone else. Programming will be available from the outside, too—*Gilligan's Island,* for example. On the five other floors, there will be performance artists, poetry readings, video installations, a bar run by the "vampires," three meals a day, board games, D.J.'s, and a dance floor.

The name, Harris says, came to him in the middle of the night about three months ago. He heard a voice that told him, "In order to hear the universal vibration, you must have quiet."

As Harris paces the length of the room, barking orders to Koenig and Quiet's new staff, you can almost see what he has in mind. "This is going to be a merger of the physical and virtual worlds," he says. "What we do in chat rooms is like cave paintings compared to what will be created in the new world we are moving into. That is what all this is about."

Later, back at his loft, relaxing in front of a video of *The Wizard of Oz*, Harris reflects on his progress. He's not entirely satisfied with the way some of the arrangements for Quiet are going, but he blames it on the fact that he's been spending too much time working on Pseudo. "That is why I have got to get out," he explains. "Get the company in good enough shape that I can sell it or hand it over, like I did at Jupiter. I'm almost there—just a few more moves. Running a business is like a steel trap, and steel traps are not friendly to little varmints like me." ■



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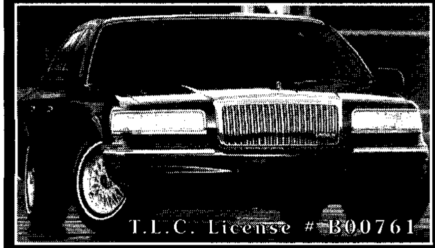

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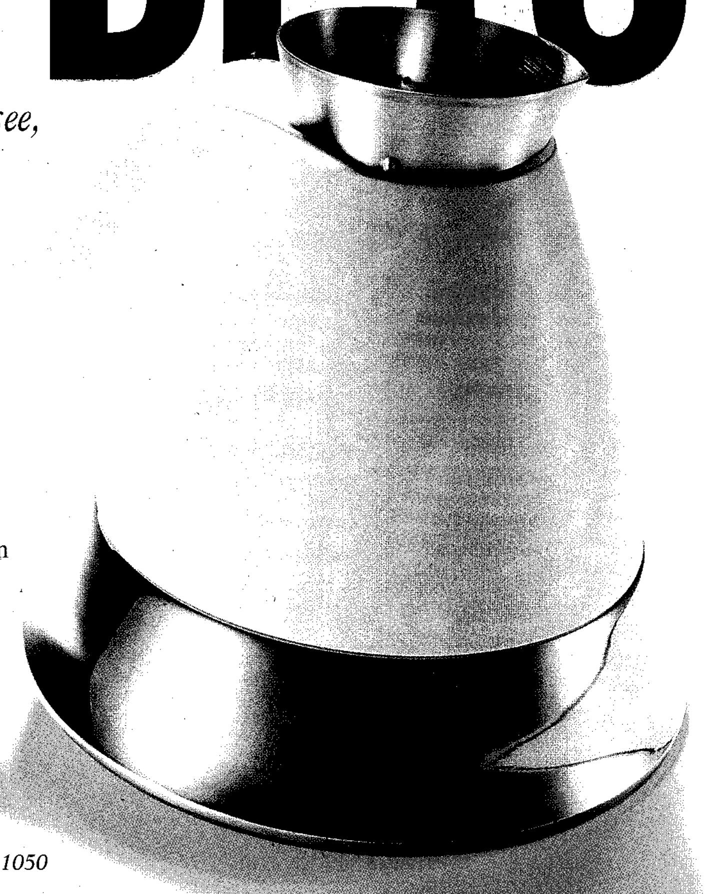

A Teapot, Sleek and Stout

A technologically advanced teakettle is as hard to find as a truly good cup of tea. At least it was until Welsh industrial designer Ross Lovegrove, who has created everything from chairs to computers, developed one that's both user-friendly and cutting-edge. The kettle has an induction base (which means the water boils quickly) and a stainless-steel body covered in plastic (which means the water stays hot but the handle remains cool). Sleek but substantial, Lovegrove's teapot holds two quarts of water ($125).

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Evenhanded

Companies are quick to claim their products are ergonomic, but more often than not their claim is true only if you're right-handed. Architect Charles Debbas has come up with the Ergo Pen, and he's designed one for lefties, one for righties. His stubby plastic ballpoints are sculpted and balanced to fit the hand, their configuration the result of Debbas's search for an ultracomfortable pen that he could use in his practice. Unexpectedly, Debbas discovered they were also great for kids just learning how to write. A neck cord eliminates search time on the part of the absent-minded, and the splashy colors are just for fun (around $20)

BLOOMINGDALE'S/*Main floor*

JOON STATIONERY/*782 Lexington Avenue, near 61st Street/212-935-1007*

French Dressing

One could go on about Molly and Kaari Meng's new shop, French General: about the old apothecary jars filled with glass buttons and mother-of-pearl buckles from the twenties, the vintage ribbons, the French matelassé bed covers, the delicate antique etched-glass goblets, the embroidered linens, and—yes—the dolls from Petitcollin, France's venerable doll company. The Meng sisters have created an old-fashioned-looking notions store, but it's a mix of the old and the new, and though their temptations are mostly from Paris and the south of France, there's hotel silver from England, kids' leather shoes from New York's oldest children's-shoe company, and necklaces that Kaari makes by hand from old turquoise, coral, or mercury-glass beads in an atelier right behind the back curtain. (From $2 per yard for ribbons to $40 for kids' leather shoes to $160 for a mirror to $225 for a vintage wedding band to $2,400 for a nineteenth-century painted-wood optician's cabinet.)

FRENCH GENERAL/*35 Crosby Street/212-343-7474*

Clothing Allowance

Whether you're three months pregnant or eight days overdue, Nicol Caramel's flat-front stretch pants look chic and are ever so comfortable. Caramel has managed to eliminate those unsightly pouches and ungainly elastic waists by using Lycra. Her slacks leave lots of room for major tummy expansion, yet they have the fitted feel of non-maternitywear. There are styles and fabrics for work and for play, like gray twills for every day and silvery florals for partying ($160 and $205).

VERONIQUE DELACHAUX/*1321 Madison Avenue, at 93rd Street/212-831-7800*

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Part techno-chic, part throwback to Samsonite of old, these rolling ABS-plastic suitcases have been turning up at all the poshest Italian hotels. Coveted for its silvery sleekness and roomy interior, Roncato's Clak 101 now has hit the States, just in time to fill this season's niche for stuff that looks New Agey ($395).

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Tickets Mastered

Need *Lion King* seats in a hurry? It can happen. Nothing is ever completely sold out—not Camby at the Garden or Zukerman at Carnegie Hall—if you know where to look. By Rob Turner

CALL TICKETMASTER FOR *LION KING* tickets and you'll hear the following recorded message: "You may have to wait a year to see this show, but you'll remember it for the rest of your life." A year? Who in New York waits a year? In this town, with 8 million neighbors and countless German tourists to compete with, tickets for big-name shows evaporate faster than museum funding. The Ricky Martin show sold out in about fifteen minutes. Sting sold out four nights at the Beacon Theatre in no time flat. Even Mr. Moviefone is turning people away. But it's not entirely hopeless. There are ways to get into sold-out shows. And no, they don't involve waiting in line for an hour at the TKTS booth in Times Square for back-row seats to *Footloose.*

For most events, a limited number of seats are pulled aside before tickets go on sale to the general public. Called house seats, these spots are reserved for such VIPs as friends of the cast or producers. Depending on the show, there might be anywhere from a few dozen to more than a hundred of these available. And because they're held for VIPs, they're among the best seats in the house. Plenty of these prime seats go unused and are then released for sale well after a show has already "sold out." They're released sometimes weeks in advance, sometimes hours. Whether you're buying tickets from the box office or Ticketmaster or Telecharge, be sure to ask if and when "house seats will be released." When we called Ticketmaster to inquire about *The Lion King,* the earliest available orchestra seats were for May 14, 2000. When asked about "released" tickets, the operator offered up that some had been released earlier in the morning—center seats—for that evening's performance. She made it clear, though, that you have to *specifically* ask about the house seats. Some operators don't even know about this.

Another source of house seats for plays is Care-Tix (212-840-0770), run by Broadway Cares/Equity Fights AIDS, an AIDS and breast-cancer fund-raiser. The catch? The price is double the face value, but 50 percent of each ticket is tax deductible. Care-Tix receives new tickets on the first of each month for shows the following month. But manager John Lytton warns that tickets for shows like *The Lion King, Contact,* and *The Dead* are selling out on the first day.

If you're not in a rush, you can bid on tickets to hundreds of events on eBay and other Websites, where auctions typically last a week. A recent check found 66 auctions for *Lion King* tickets (ranging from $140 to $560 per pair), 74 for Knicks tickets, 56 for the Jets, and 6 for the Sting concerts at the Beacon. A week before the recent sold-out Ricky Martin show at Madison Square Garden, pairs of tickets were going for $340 on the Website. Are eBay sales safe? For the most part, yes. Just be sure to close the deal with a check or money order, so you're not giving out your credit-card number. And all eBay transactions are protected for up to $200 if the item you buy turns out not to be what you expected.

New Yorkers with American Express gold and plat-

Pay and play: **Who says only season-ticket-holders like Spike Lee get the best Knicks seats? Hard-to-get tickets to Garden events are nearly always available from brokers and online auction sites.**

Photograph by Ron Frehm/Associated Press.

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Fare play: **Even *Lion King* tickets can be had at a moment's notice, if you know who to call.**

inum cards have another route when it comes to landing the best seats in the house. American Express reserves a batch of prime seats for major concerts, sporting events, and plays, dubbed "Gold Card Events," and gives its elite members first dibs. Visit *www.americanexpress.com/gce* to find out what's available in New York. Some of the Gold Card Events on tap: The Trans-Siberian Orchestra at the Beacon on December 11 ($48); Harry Connick Jr. at Radio City Music Hall on January 13 ($75); and *Putting It Together,* starring Carol Burnett, at the Barrymore Theatre, through February 13 ($70 and $80). Give them your e-mail address and card number to receive weekly updates.

If you can't score tickets at face value, ticket brokers may be your only choice, albeit an expensive one. It's illegal to sell tickets for more than 10 percent or $5 over their face value, whichever is more, but brokers routinely skirt this law. If you must turn to a broker, call at least three to comparison-shop. And have a seating chart handy. Ticketmaster.com offers seating charts for most venues. Or else you can buy a copy of *Seats: 150 Seating Plans to New York Metro Area Theatres, Concert Halls, & Sports Stadiums,* by Sandy Millman (Applause Theatre, $15.95). Prices are *always* negotiable, especially as the event nears. When we called several brokers about tickets to the sold-out November 27 Knicks–Orlando Magic game, prices for a $55 face-value ticket ranged from $88 to $250 each, though when we told one broker that $250 was too steep, she quickly dropped the price to $200. Which of the zillions of brokers can be trusted? The New York Convention & Visitors Bureau recommends, among others, Theatre Direct International (212-541-8457) and Applause Theatre & Entertainment Service (212-307-7050). Meanwhile, the guy at Ticketmaster recommended we keep calling back because often people's credit cards are declined after a sale and the tickets become available again. "The event is never sold out," he told us.

If none of this works, and you find yourself facing certain disinheritance if you don't score your visiting parents great seats for tonight's performance of *Cabaret,* show up early and armed with cash. Check with the box office one last time to see if any last-minute tickets have been released or if there were any cancellations. (Really, it happens all the time.) If not, you can try the scalpers. If you're worried about getting busted, don't be. While the law states it's illegal to sell tickets at more than 10 percent above face value, it's not illegal for you to buy them. What you should worry about is haplessly buying counterfeit tickets, especially for huge events like basketball or football games. And if all else fails, you can always resort to outright bribery. At a May performance of *The Iceman Cometh,* a woman in a leopard-print jacket offered me $500 for my pair of mezzanine tickets. (She might have found a taker in Woody Allen, who, with Soon-Yi, made a stealthy early exit.) I declined, but the couple behind me, who weren't originally looking to sell, didn't think twice before succumbing. Who says pipe dreams don't come true?

NAVIGATOR

Q: During a trip to London, I fell in love with a Victorian sapphire ring that reminded me of my grandmother. I thought I could find something like it at home, but I haven't, and I won't be returning to England anytime soon.

A: If you can't find what you're looking for, then get a pro to create it. One of the city's best resources for custom-made jewelry is, of course, 47th Street's Diamond Row, but unless you're the type to carry your own loupe, you're liable to be a tad overwhelmed by the sheer volume of choices. Gary Rayzman, owner of Harry's Jewelers (66 West 47th Street, Booths 8–10; 212-921-4763), is a 40-year veteran who can fashion the keepsake of your choice, be it modern or antique, from gold or platinum. Just bring in a picture—even your own scribbles will suffice—and the Russian expat will get to work. For the less-imaginative, this old-school craftsman can sketch suggestions.

For a more downtown vibe, head to Oxygène Collectif (188 Orchard Street; 212-995-8497), where Serbian émigré Jelena Behrend and former model Maria Luisa Mosquera mold metals into everything from heavy linked chains to hand-hammered sheet rings. The pair, whose clientele include Lenny Kravitz and Madonna, can modify their own designs or render a custom creation in platinum, gold, or silver. Your whim is their command.

Clear Metals (72 Thompson Street; 212-941-1800), a tiny SoHo shop that speaks charm, not attitude, has been around for nearly a decade. The brainchild of Barbara Klar, a Cleveland native who draws her creative inspiration from Celtic, Egyptian, and American Indian cultures, it specializes in made-to-order jewelry. Klar, whose pieces are carried in Barneys and Fragments, will lend her eclectic touch to create just about anything her clients request, from unique old-fashioned wedding bands and pearl-drop earrings to bulky I.D. bracelets and medieval-style chains.

ANNA RACHMANSKY

Photograph by Brad Rickerby.

You get out of the limo and the concrete glistens like diamonds. Wild rhythms of brazilian dancers and live steel drums carry you into your elevator. One breath-taking minute later, you're 1,350 feet closer to heaven. The sounds of laughter lure you deeper inside as Kid Creole and The Coconuts and Tito Nieves y Su Orquestra have their way with your heartbeat. You present your American Express® Card and bubbles erupt from bottles of Veuve Clicquot. All around you, Russian Beluga. White and black truffles. 1982 Bordeaux. You feel a little light-headed. Could it be the altitude? You turn a corner and all of a sudden, there it is. The greatest view of the greatest city on the greatest night of the century. No wonder they call this place Windows on the World.

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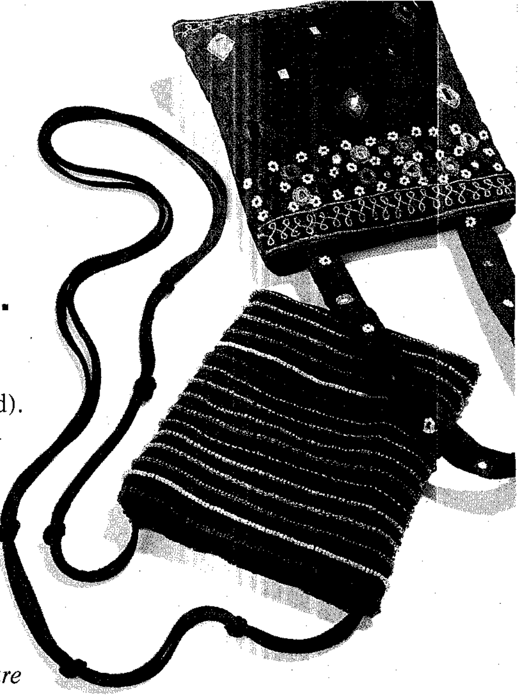

WE'RE ENTERING THE HOME stretch for the biggest party ever, and it's time to get your hands on a bag that will hold your essentials for an evening out (cash, keys, cell phone—and a miniature flashlight, just in case). So please, try to find one that doesn't look like that sorry leather satchel you carry your life around in. The season's funkiest party options have a sweet, homespun feeling or a sharp disco edge. Either way, they look expensively embellished, but you can get them on the cheap—under $50, if you follow our leads.

For hippie, happy embroidered bags at unbelievably low prices, check out the **Fashion Express** brand, sold at J. Chuckles and Strawberry. The Indian-made handbags come in bright pink (pictured), turquoise, royal blue, silver, or black and cost $15 to $20. **Bloomingdale's** private label has choices ranging from simple satin clutches to sparkly beaded versions, like a groovy, shoulder-slung navy pouch (pictured, $38) and a pretty olive green, bugle-beaded tote ($35, pictured).

Glitzier disco-style bags are available by the dozen at **For Grace**. Metal or metallic-trimmed styles are all under $50; the best are pewter-toned mesh ones ($45, pictured). For serious pizzazz (if you dare), venture out with **Macy's** tiny, gold, heavily sequined tote ($34, pictured). Your only worry is how to pare down your belongings to the few things important enough to carry.

J. Chuckles, 321 Madison Ave. at 42nd St. (212-867-3771); Strawberry, 38 E. 14th St. (212-353-2700); Bloomingdale's, Lexington Ave. at 59th St. (212-705-2000); For Grace, 990 Sixth Ave., at 36th St. (212-967-5327); Macy's Herald Square (212-695-4400).

Picks of the Week

Shoshanna's first sample sale features plenty of her coveted clothes (shapely strapless dresses, classic ball skirts, and *faux*-fur-trimmed tweed day styles) as well as knits, handbags, and sexy thong underwear. Prices are all about half off, from $10 for thongs to $150 for a long strapless dress. Sizes 2–10. *231 W. 39th St., Suite 1012 (212-719-3601); A.E., M.C., V.; Mon.–Fri. 8–7, Sat. 10–5; 12/15–12/20.*

Phyllis Leibowitz makes dazzling accessories and home stuff from vintage Indian embroidered fabric (she recently sent a stash of bags for viewing to a group of fashion editors—who sent back a check for the lot). Her bags are sold at stores like Anna Sui and Bond 07; at the sale, prices are 40–60 percent off: Bedspreads are $250–$375, bags are $26–$117, antique saris (great for make-your-own bedspreads and curtains) are $175–$290. *Michael Colobos Showroom; 131 W. 35th St., fourth floor (for information, call 212-627-1436); A.E., checks; Thurs.–Sat. 10–6; 12/16–12/18.*

Gene Meyer's colorful, modern winter clothes for men (available at stores like Saks Fifth Avenue) are about half off at the sample sale: Trousers are $75–$95, sweaters are $60–$110, leather jackets are $190–$250, and ties are $25–$35. Sizes S–XL. *730 Fifth Ave., near 56th St., eleventh floor (212-980-0110); A.E., M.C., V.; Wed.–Fri. 8–6:30, Sat. 10–4; 12/15–12/18.*

Stuart Weitzman is clearing out many fall shoes and boots (everything from classic leather pumps to crystal-beaded evening shoes). What you save depends on how much you buy: 30 percent off for the first pair, 40 percent off the second, 50 percent off the third. Original prices were from $165 for calfskin pumps to $495 for suede-trimmed riding boots. *625 Madison Ave., near 59th St. (212-750-2555); A.E., M.C., V.; Mon.–Fri. 10–6:30, Sat. till 6, Sun. noon–5; 12/13–12/31.*

Amy Chan's glamorous evening bags and street-chic day styles are some of the season's best. At the sale, most are half off, from $50 for a sparkly, mosaic clutch to $135 for a brushed-suede shoulder bag. *247 Mulberry St. (212-966-3417); A.E., M.C., V.; Mon.–Sat. noon–7, Sun. till 5; 12/16–12/23.*

Olive & Bette's, a top source for youthful, trendy clothes and accessories (pictured, right) from designers like Fiorucci, Vivienne Tam, and Autumn Cashmere, is unloading fall stock at 40 percent off. Prices are from $32 for tees to $220 for thick cashmere sweaters; accessories are $15 or less. *155 W. 72nd St., fourth floor (212-712-9761); A.E., M.C., V.; Thurs.–Fri. 8:30–7; 12/16–12/17.*

Photographs by Steve Wisbauer (bags); bottom, courtesy of Olive and Bette.

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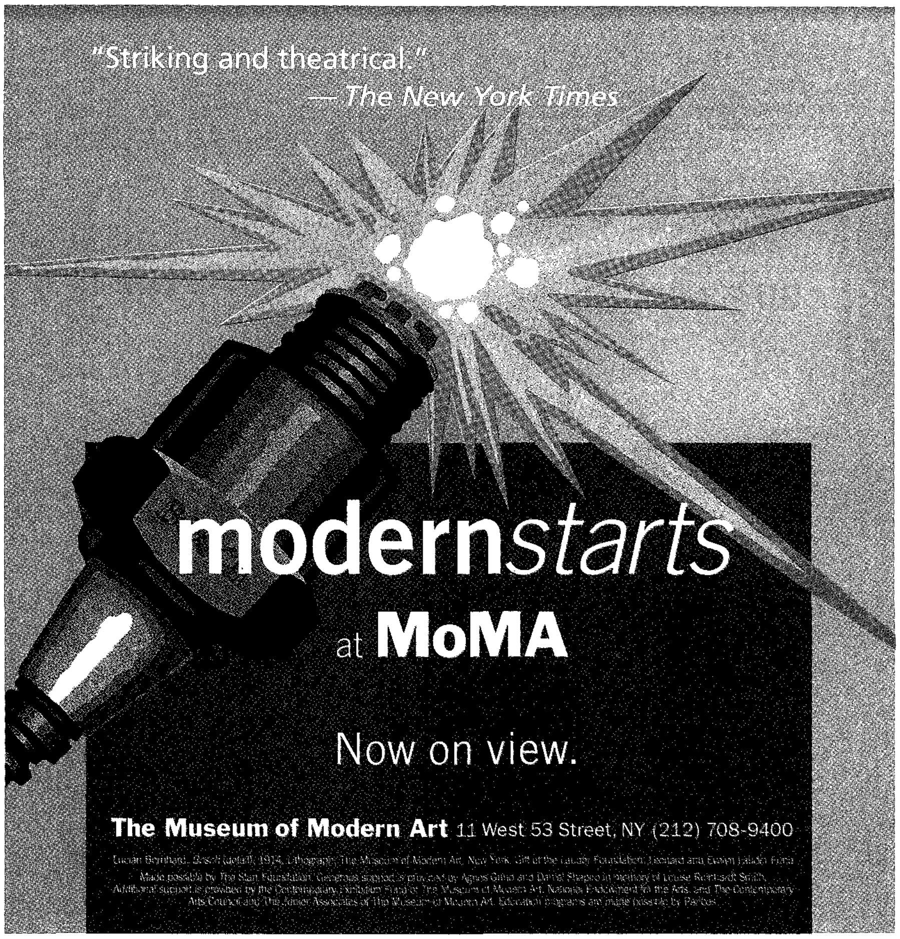
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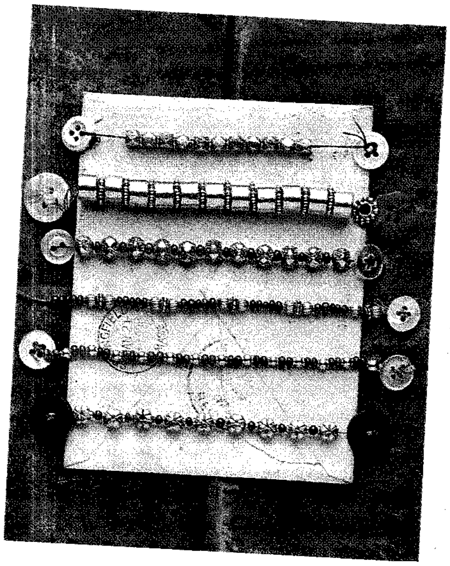

Throckmorton Collection's ornate 22-karat-gold jewelry (encrusted with diamonds, rubies, emeralds, and sapphires) sells at Language, Bond 07, and Fred Leighton, and has been snapped up by the likes of Gwyneth Paltrow and Kim Basinger. At the sample sale, all pieces are half price: Small pendant necklaces are $120–$800, simple ruby- and sapphire-bead necklaces are $1,200, and the heaviest ones are upwards of $10,000. *ABH Designs, 153 E. 61st St., third floor (212-688-3764); M.C., V., checks; Mon.–Fri. noon–6; 12/13–12/17.*

Georgia Hughes Fine Millinery's imaginative, structured winter hats (including plenty of cozy, fur-trimmed cashmere ones) are sold at stores like Henri Bendel. At the sale, samples are about half off, from $165 for a velvet-and-*faux*-beaver Breton style to $350 for a mink-trimmed picture hat. Selected spring styles are on sale, too. *45 E. 89th St., Suite 21D (212-996-5183); cash only; Mon.–Sun. noon–6; 12/13–12/19.* ▬

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs: top, courtesy of Throckmorton Zakaria, LLC; bottom, courtesy of Georgia Hughes.

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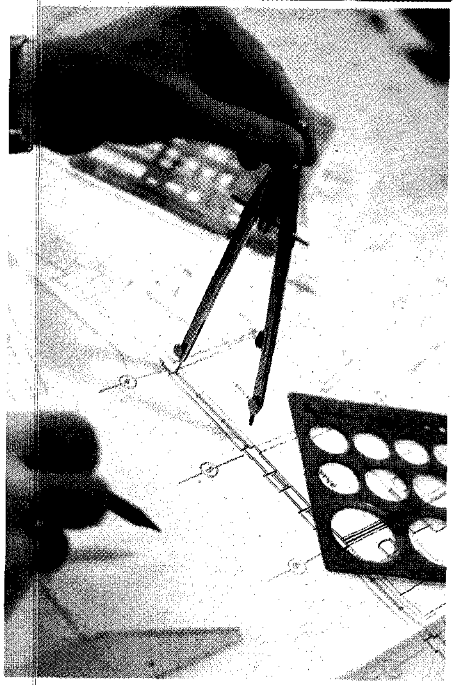
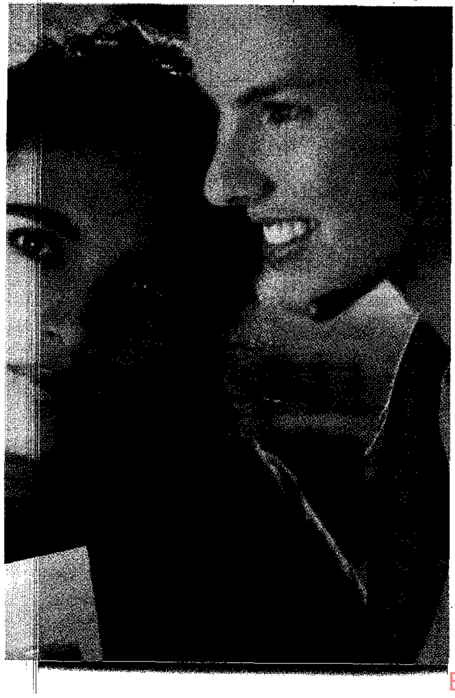
Schools That Rule





The Ruling Class

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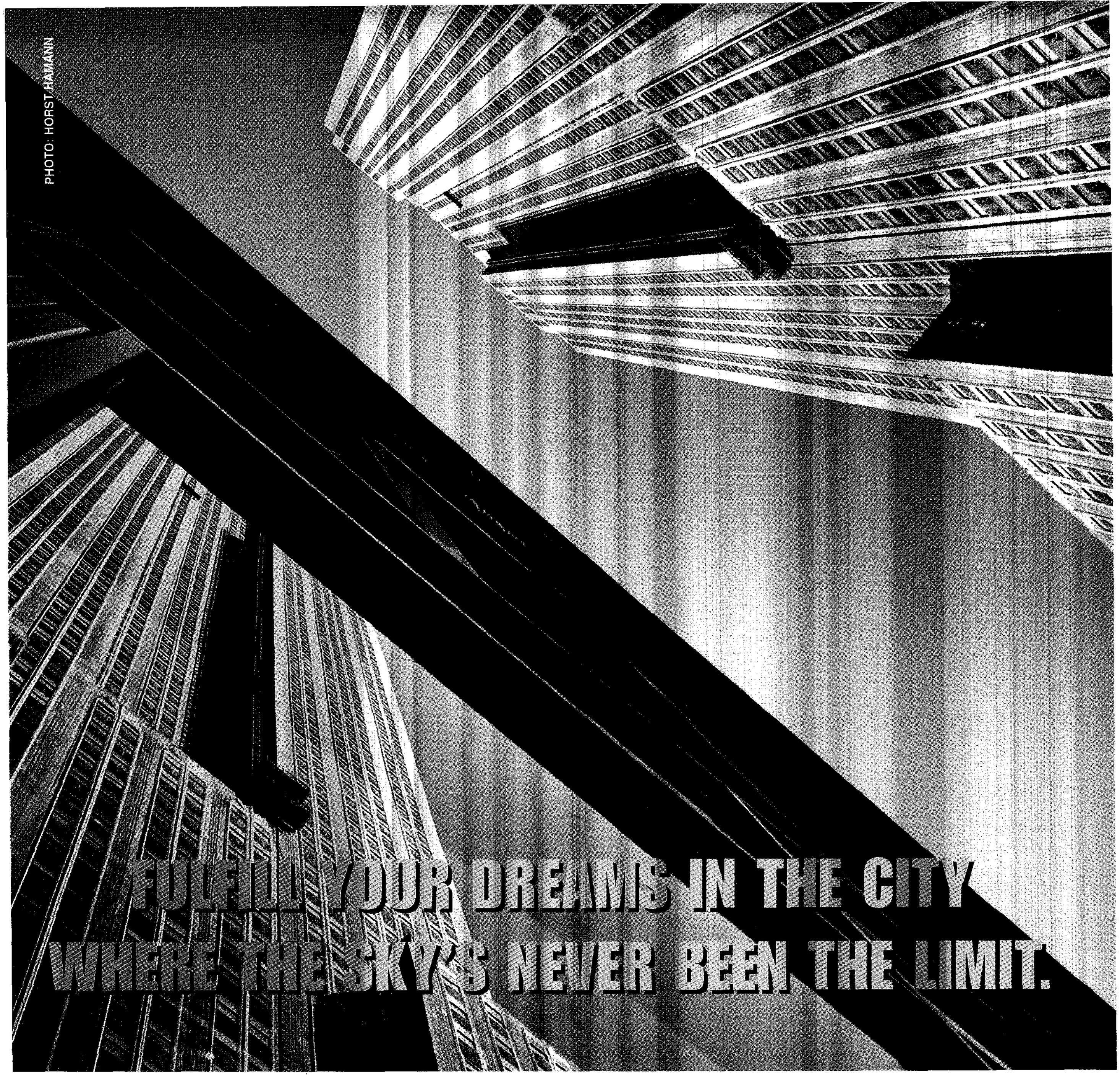
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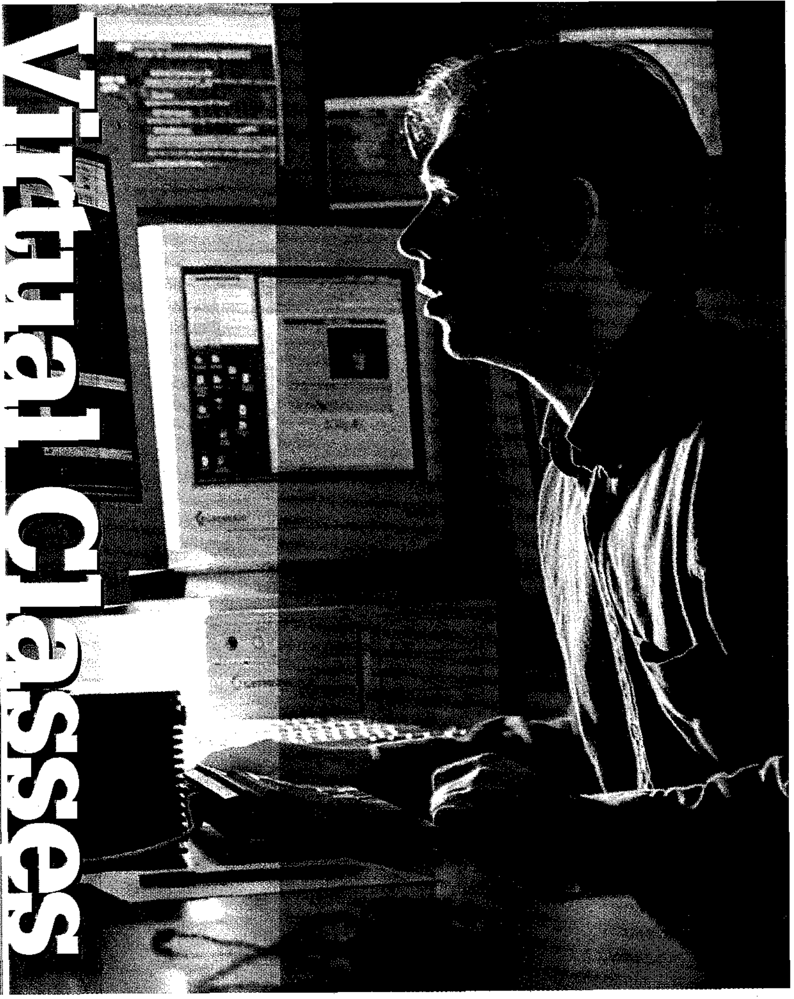

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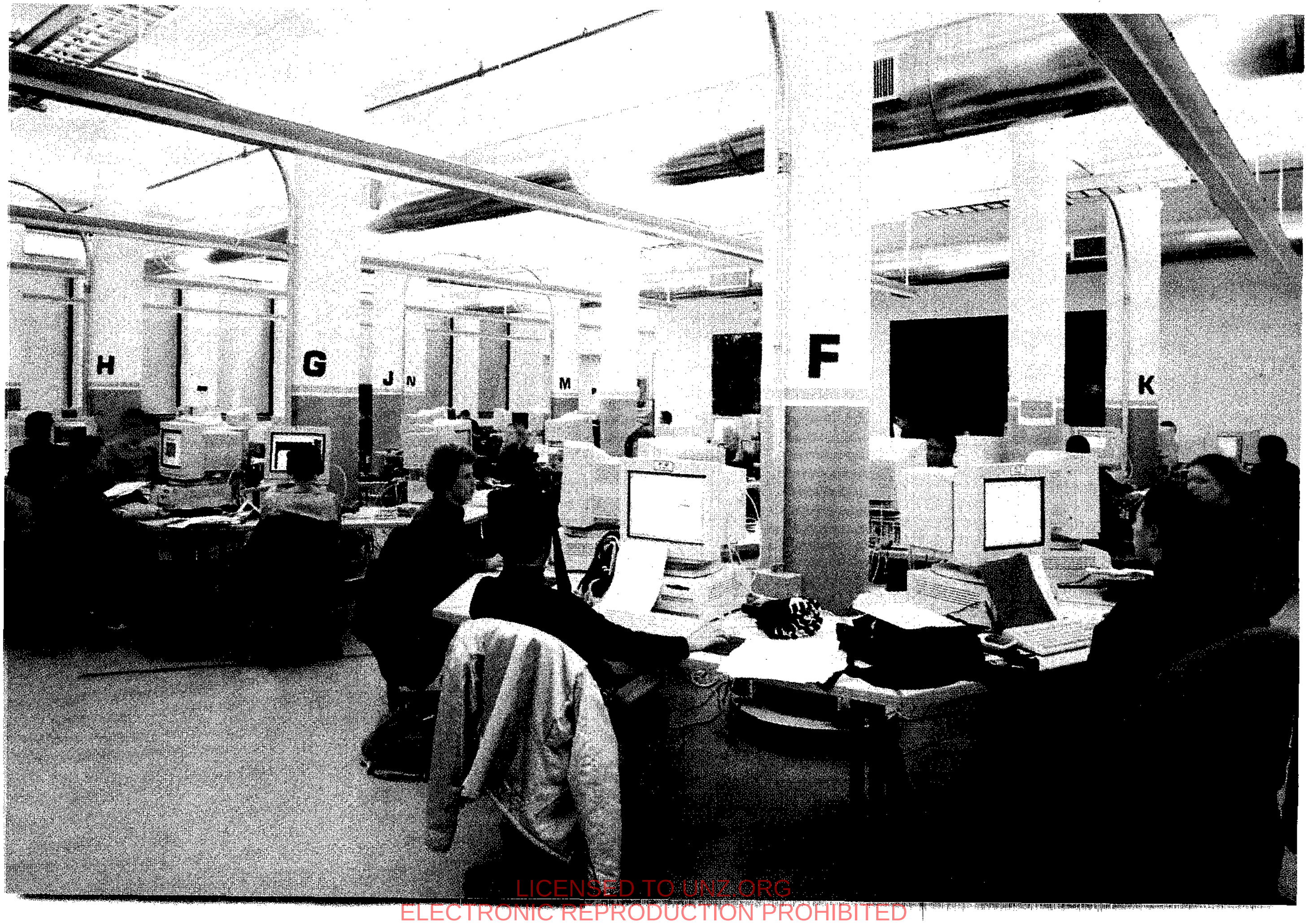

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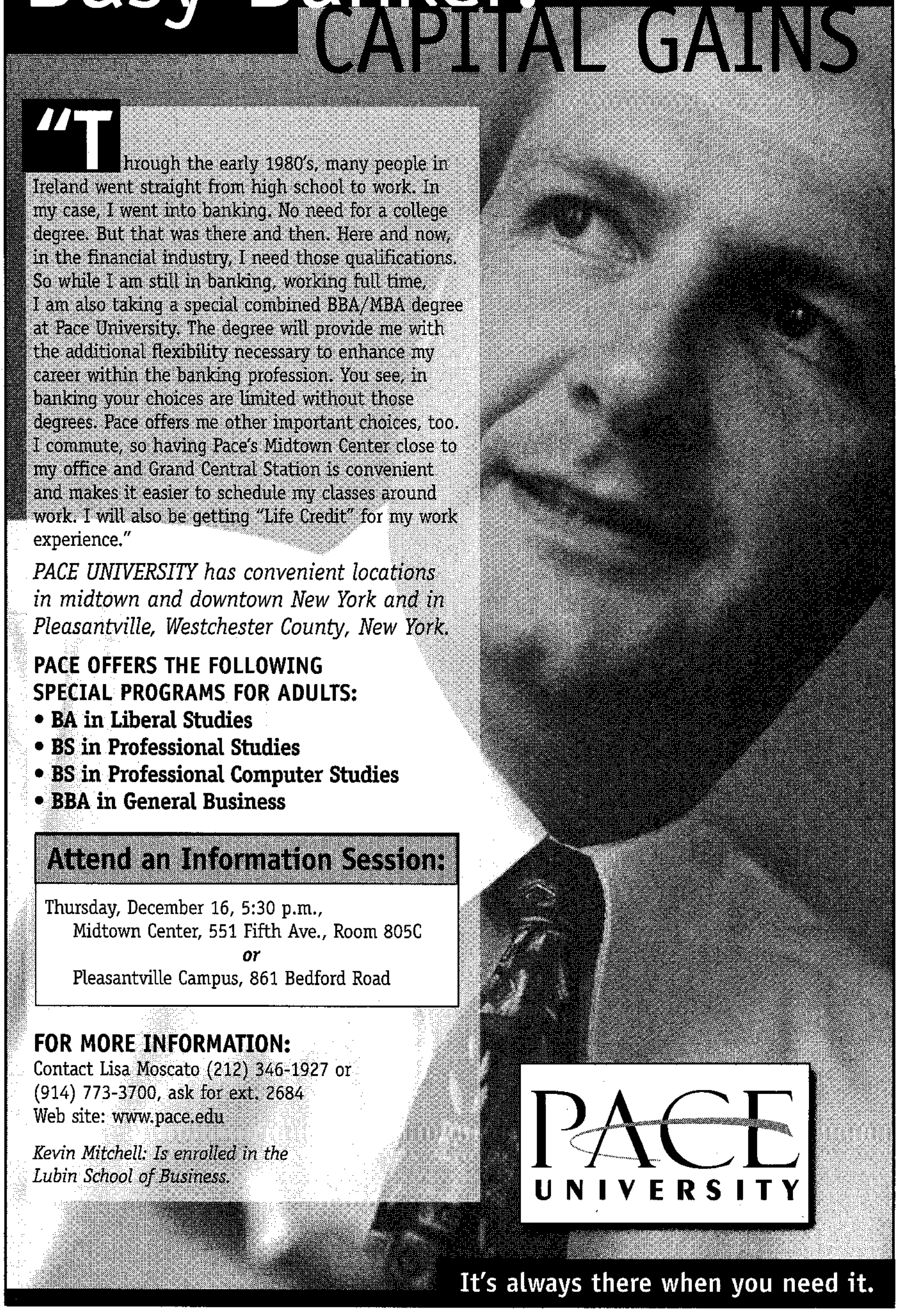

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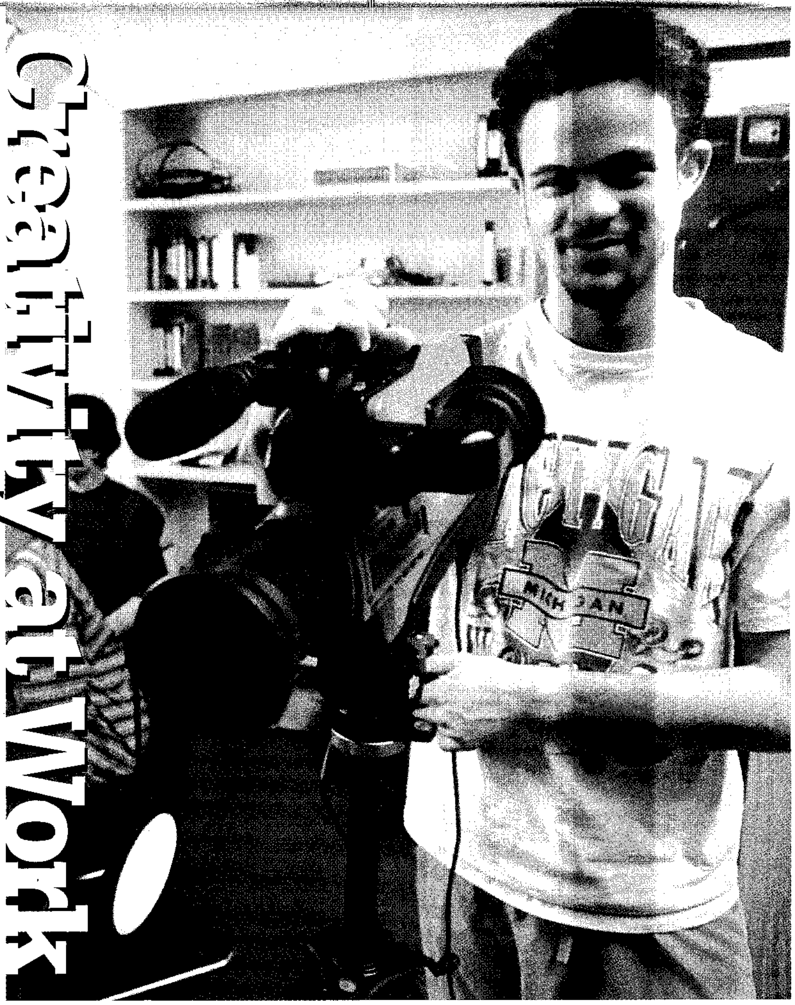

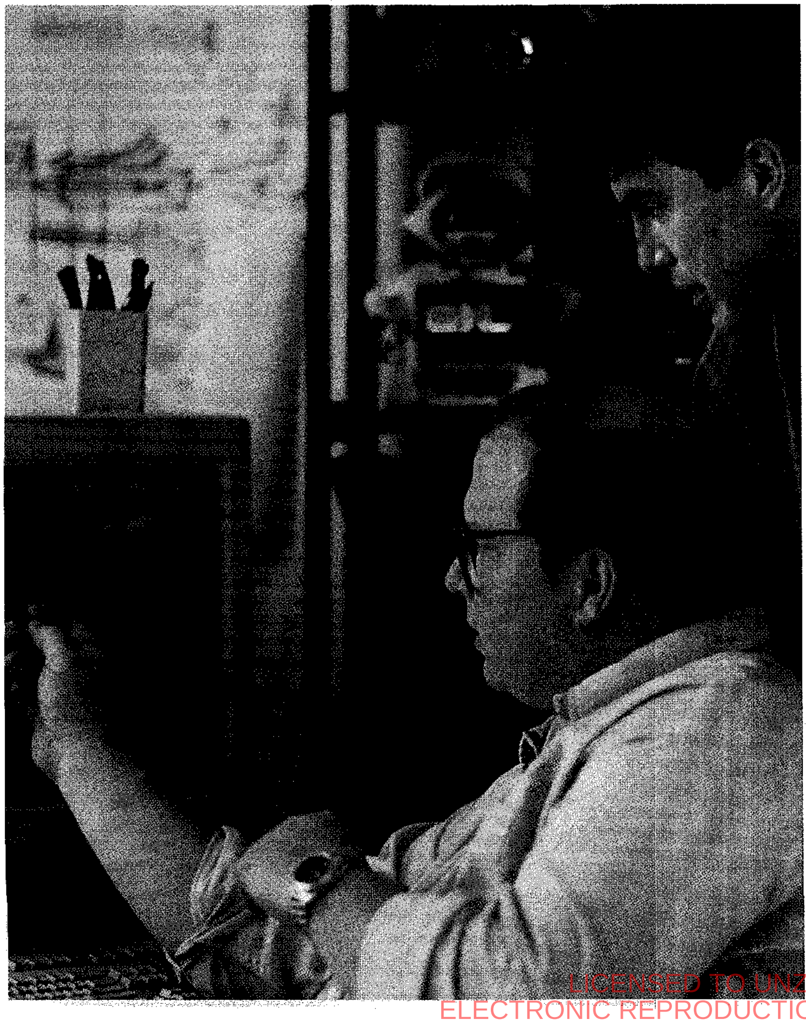

Fashion Institute of Technology

Computer animation and interactive [illegible] also the focus of a new two-year Bachelor of [illegible] degree at FIT. Besides 3D modeling and anima[illegible] program covers storyboarding and storytelling [illegible] ory and principles of animation, music and s[illegible] ion, computer-assisted postproduction a[illegible] active Web design. "The students are really exc[illegible] this new full-time degree program, and so am [illegible] arry Blum, coordinator of computer graphics at [illegible] Computers are part of the culture of their time. This [illegible] is going to attract different people for different [illegible] es. The next four semesters are going to be [illegible]

Because FIT is a college of art, des[illegible] ness and technology associated with the Sta[illegible] City of New York, the new program gives [illegible] ew York state residents access to cutting-ed[illegible] roduction and computer equipment for the fi[illegible] wever, FIT offers more than 1,000 credit an[illegible] dit courses (full and part-time) in 35 majors ran[illegible] toy design and furniture restoration to [illegible] s and fragrance marketing. "Many of the[illegible] s are so unique that they are the only ones [illegible] nd offered in the country," says Blum.

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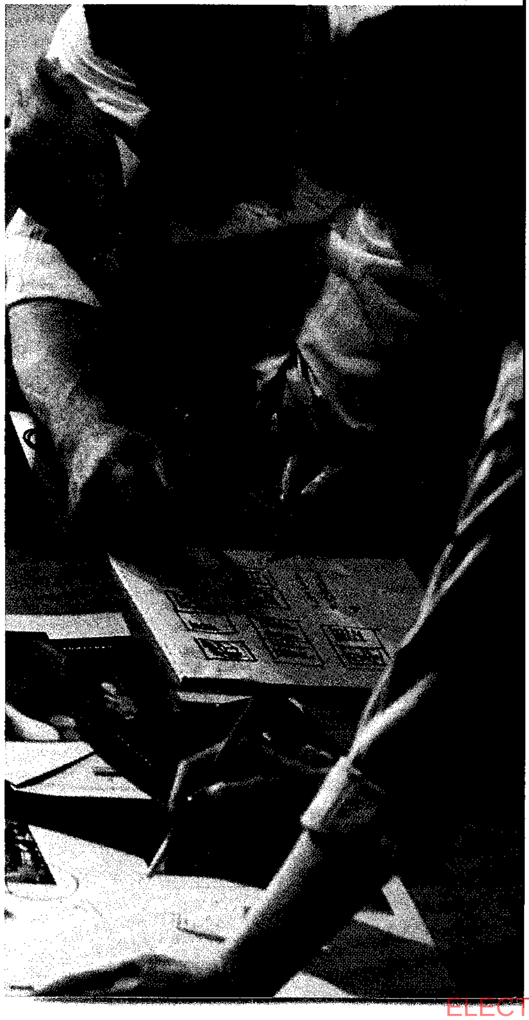

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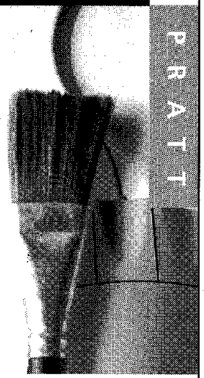

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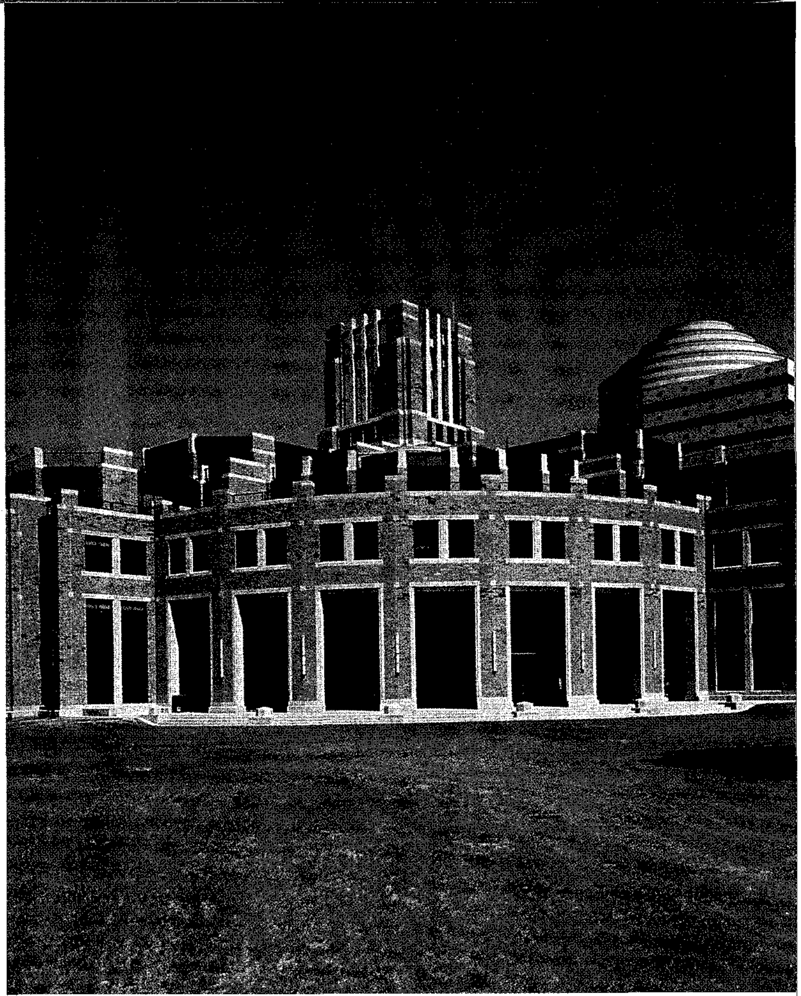

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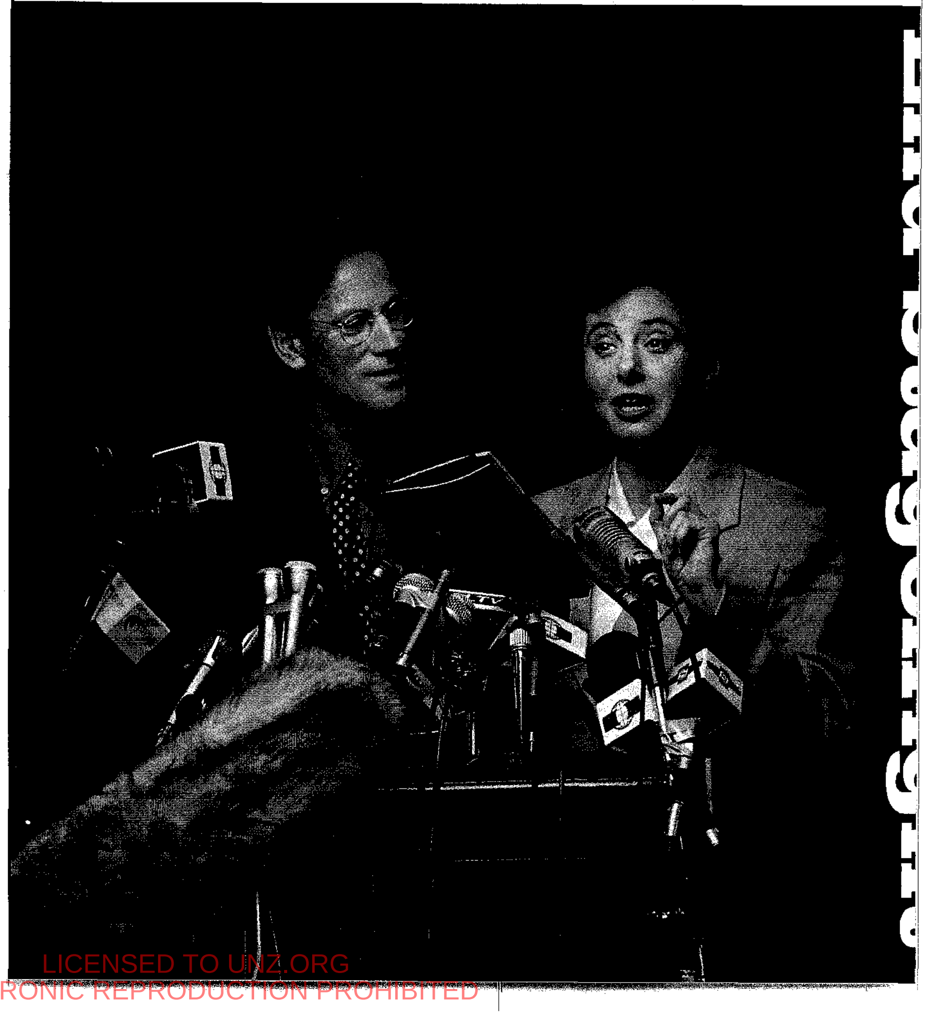

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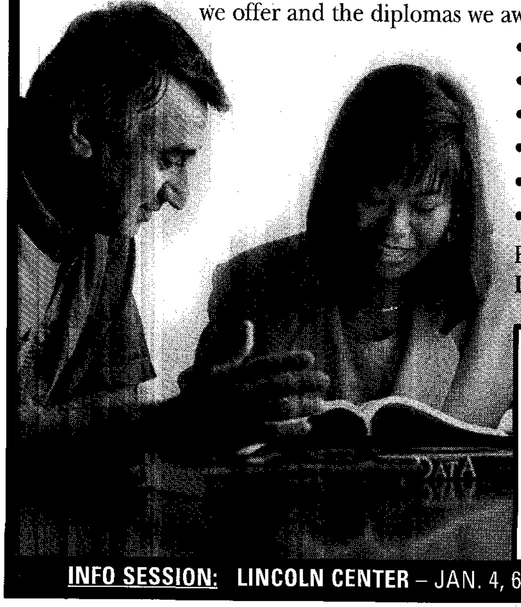

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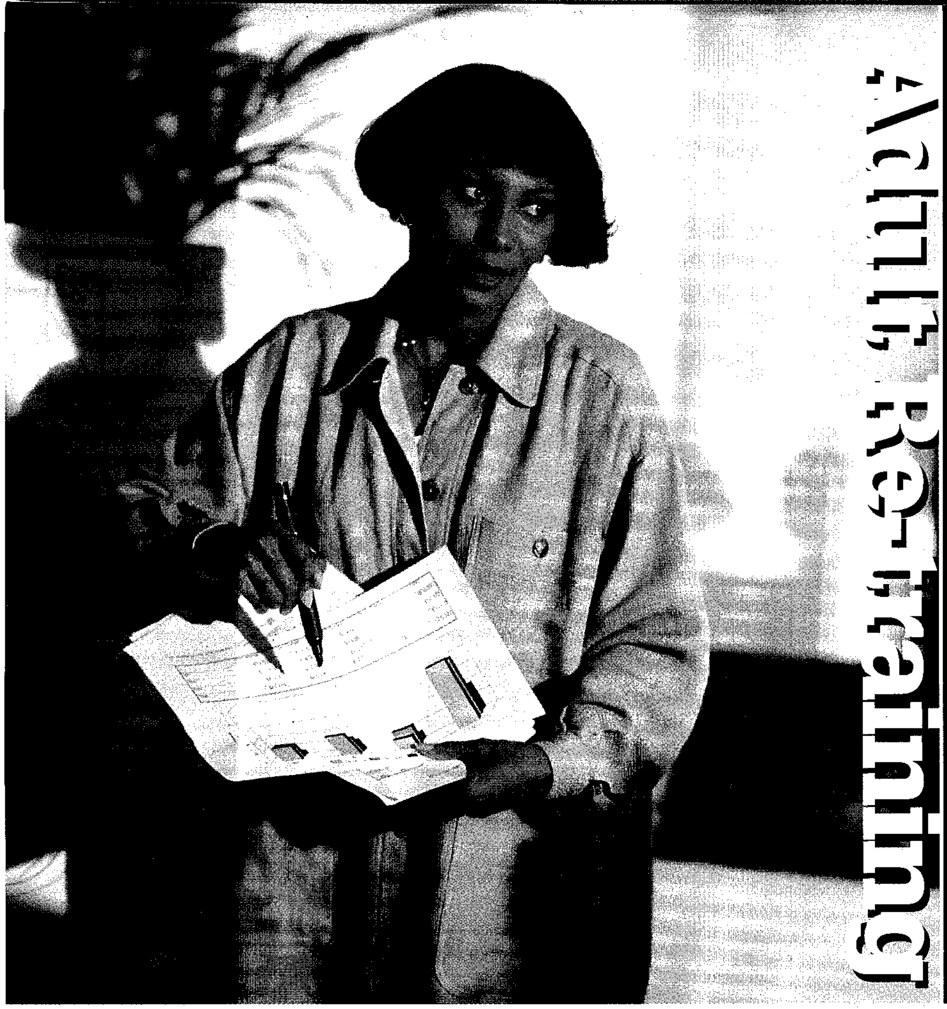

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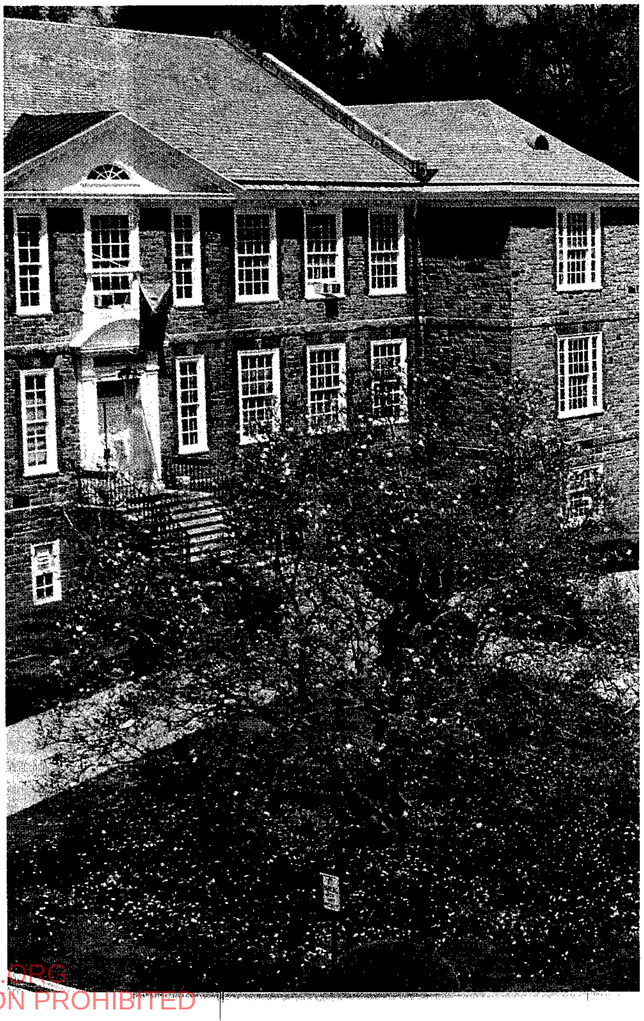

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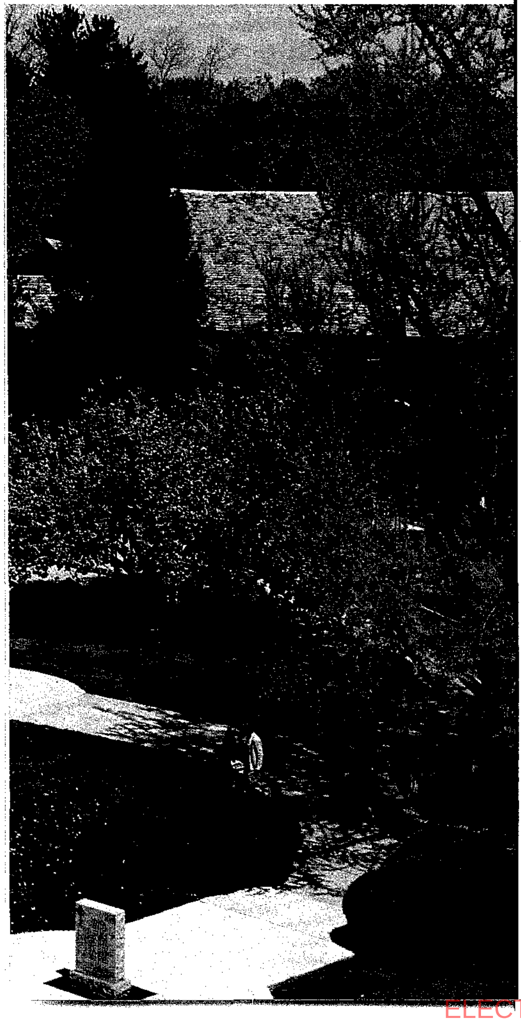

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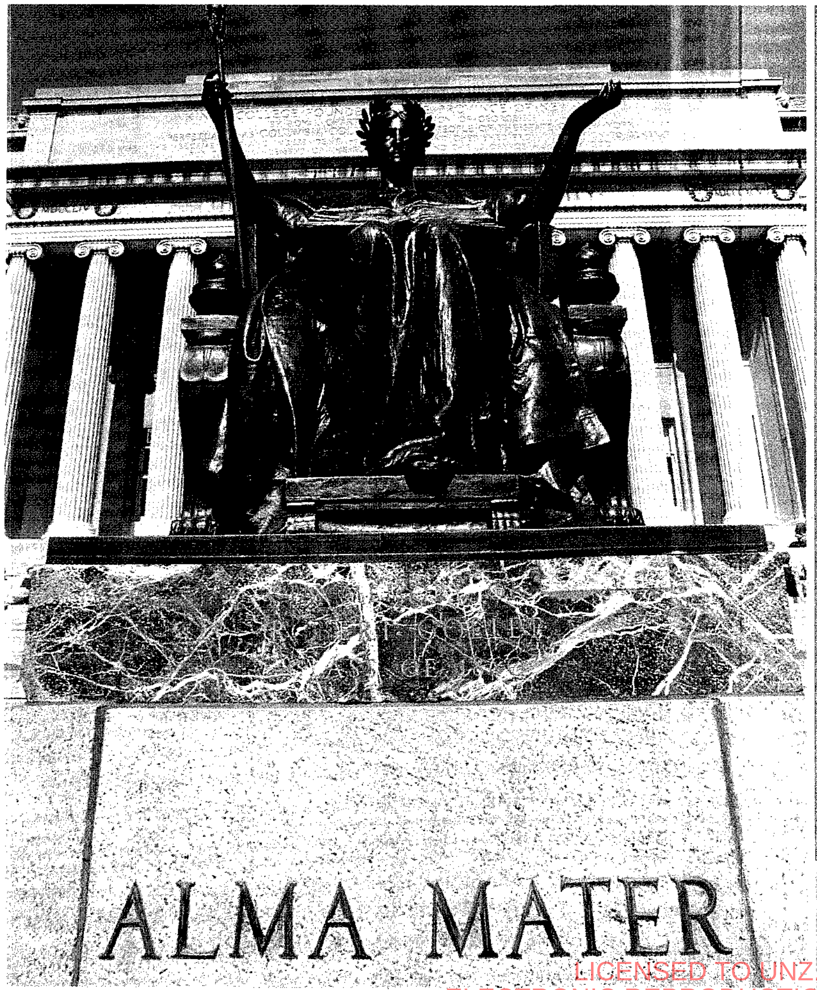

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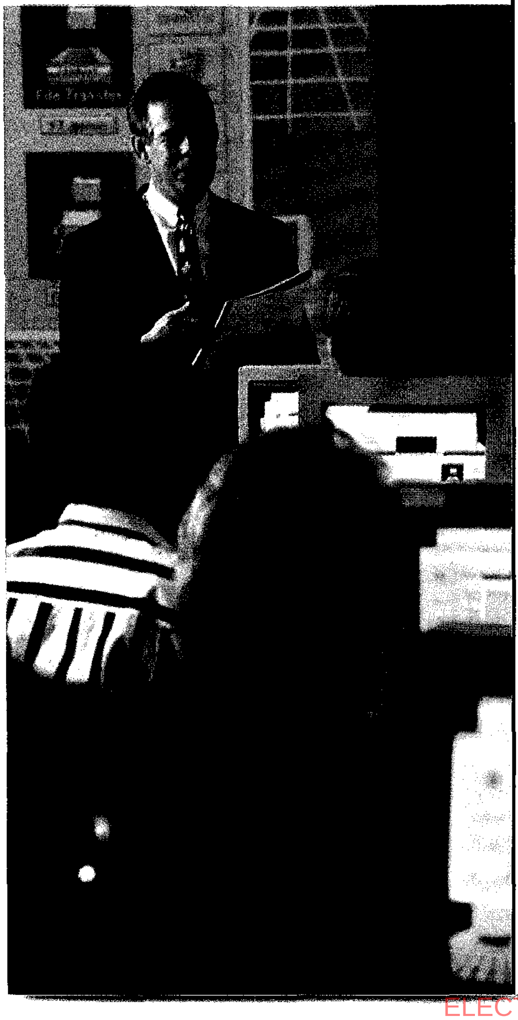

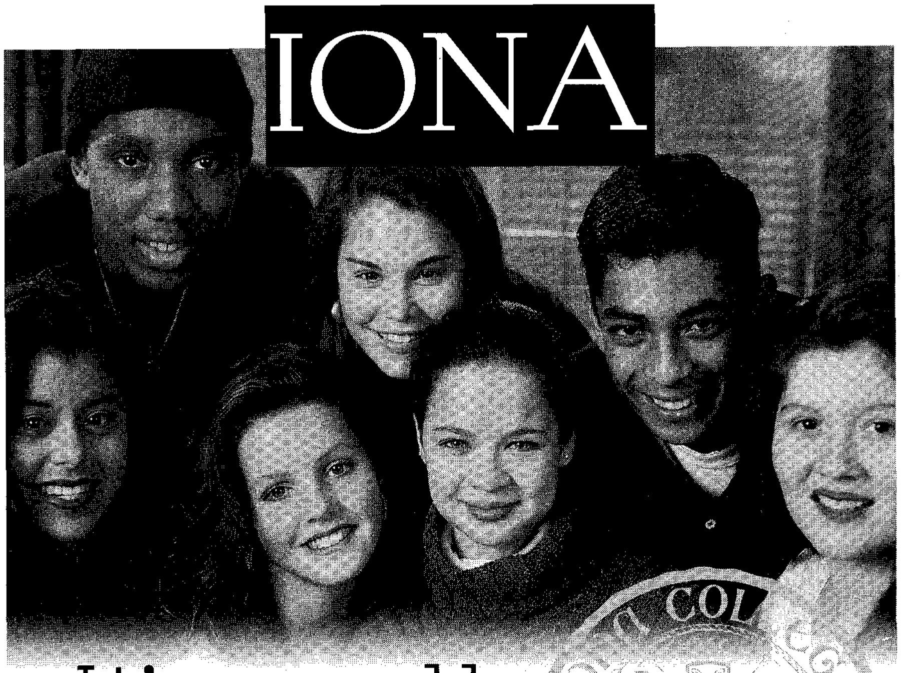

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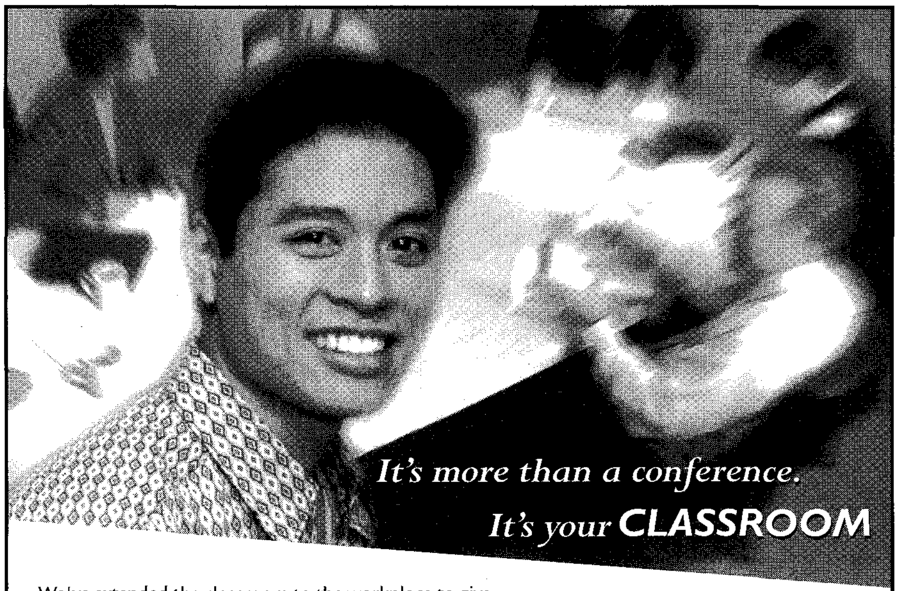
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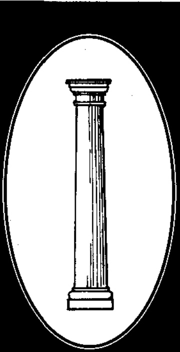

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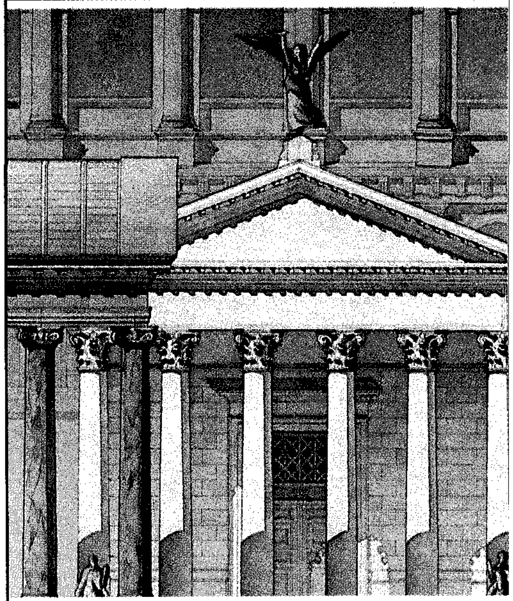

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The Savviest Savoyard

'Topsy-Turvy' may be the brightest surprise of the year—not because it's a Gilbert and Sullivan lovefest (it is) but because it's a Mike Leigh joint.

The very models: Arthur Sullivan (Allan Corduner) listens to W. S. Gilbert (Jim Broadbent) in *Topsy-Turvy.*

MIKE LEIGH'S **Topsy-Turvy** IS a rich tribute to the theater and theater people. It's about how Gilbert and Sullivan's *The Mikado* came to be produced, but one never thinks of it as a stuffy biopic, or even, for all its plush period bric-a-brac, as a costume drama. Leigh and his players have such a tender and sympathetic understanding of this late-Victorian era that the pastness before our eyes shades into the present; we need no interpreter to make emotional sense of what we see. The artists' observations and intuitions bring us very deep into the drama.

The surprise here, of course, is that Leigh attempted this project at all; he's essentially a chronicler of the messiness of the modern-day lower-middle classes. The confinements of historical biography and Victorian décor do not, at first blush, jibe with his self-styled "organic" way of working, in which he brings the cast together for many months to improvise character detail and dialogue before the cameras roll. Leigh is a freestyle martinet: He sets up a long-term way to explore the emotional depths of his material that must be tremendously liberating for performers, and yet all the while he's shaping and beveling everything, and when he's finally filming, he's no friendlier to ad-libbing than, say, Cecil B. DeMille was. Leigh is often overpraised, I think, for his method: Plenty of filmmakers have elicited from actors the same high degree of psychological nuance without requiring them to live a communelike existence in which their characters' biographies from birth are minutely recorded and picked over. There are moments in Mike Leigh's movies—I'm thinking especially of *Naked*—when I'd have been grateful for a lot *less* character analysis. The inherent danger in Leigh's technique is overindulgence. In movies, sometimes—oftentimes—you don't really want to know everything about a person. Just like in real life.

The rigors of making a period film, and of sticking relatively close to the facts, probably helped cauterize some of Leigh's usual excesses. Ironically, what should by all rights be his most reined-in film seems instead one of his freest. The freedom shows up in Leigh's love for this milieu—for what Gilbert and Sullivan conjure up for him. He is, above all else, a man of the theater, and he has the true theater lover's passion for the giddy reaches of drama: not only high emotion but low burlesque. That last term is crucial, because it's what W. S. Gilbert, played extraordinarily well here by Jim Broadbent, rails against and tries to deny as he defends what he does to Allan Corduner's equally extraordinary Arthur Sullivan, who longs to write grand opera, not comic operetta. The *topsy-turvy* of the title, derived from a negative review of *Princess Ida* in the London *Times,* refers to the upside-down clickety-clack cleverness of Gilbert's plots, and it's both a disparagement and a tribute. The beauty of Gilbert and Sullivan's art, which is also its mystery, is that, gloriously minor, it's more redolent and lasting than many works regarded as major.

Unlike a lot of movies about artists that skimp on their art, *Topsy-Turvy* really gives us an earful and an eyeful. Especially once *The Mikado* is in rehearsal, we're never far away from Gilbert and Sullivan's words and music, and this gives the film a continual lilt. Leigh and his longtime cinematographer, Dick Pope, shoot the Savoyards up close, so we can see their sweat and makeup, and that helps make intimate what might otherwise resemble a series of production numbers. The performers, all of whom do their own singing, are playing characters who both fulfill our need for theatrical caricature and move beyond it. And so, for example, Timothy Spall's Richard Temple,

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who plays the Mikado, is a glorious stage diva who, when his Mikado's song is cut by Gilbert, reveals beneath the vamping a hurt man's pathos. Gilbert himself is a maze of contrariness, resolutely confident and mortally stung by his limitations. On the occasion of his opening-night *Mikado* triumph, he confesses to his wife, Kitty (Lesley Manville), that "there is something inherently disappointing about success," and he means it. Leigh doesn't play out the sobbiness of moments like these; he just touches on the sadness and moves on.

Though the film runs nearly three hours, it gets better as it goes along. The quirks and peccadilloes of its people, which may at first seem like cute bits, open into a deeper mood. Kitty may appear to be the archetypal "understanding" wife of a genius-autocrat, but she is pained by her separateness from her husband's emotional life, and when, near the end, she suggests to him a scenario for a new opera, it's something mad and surreal—an encoded way of passing along to her husband her hurt. The drinking problem of one of the Savoyards, Leonora (Shirley Henderson), which initially seems like an affectation, tears into her fresh beauty. (It's like watching a rose petal famish from drought.) Leigh gives her the final scene in the film, alone onstage singing "The Sun Whose Rays Are All Ablaze," and it's like his benediction for her, and for all who are fragile like her.

Sullivan comes across at first like a suave libertine, but he has an overcast look. After *The Mikado* has opened, his mistress, Fanny Ronalds (Eleanor David), tells him, as he lies ill in bed, that he lights up the world, and that he can't help it. Sullivan, who composes some of his sweetest music while plagued by bad kidneys, doesn't fully approve of his airy gift; it lacks the seriousness of high art, and so, for him, his renown is a kind of gentle mockery.

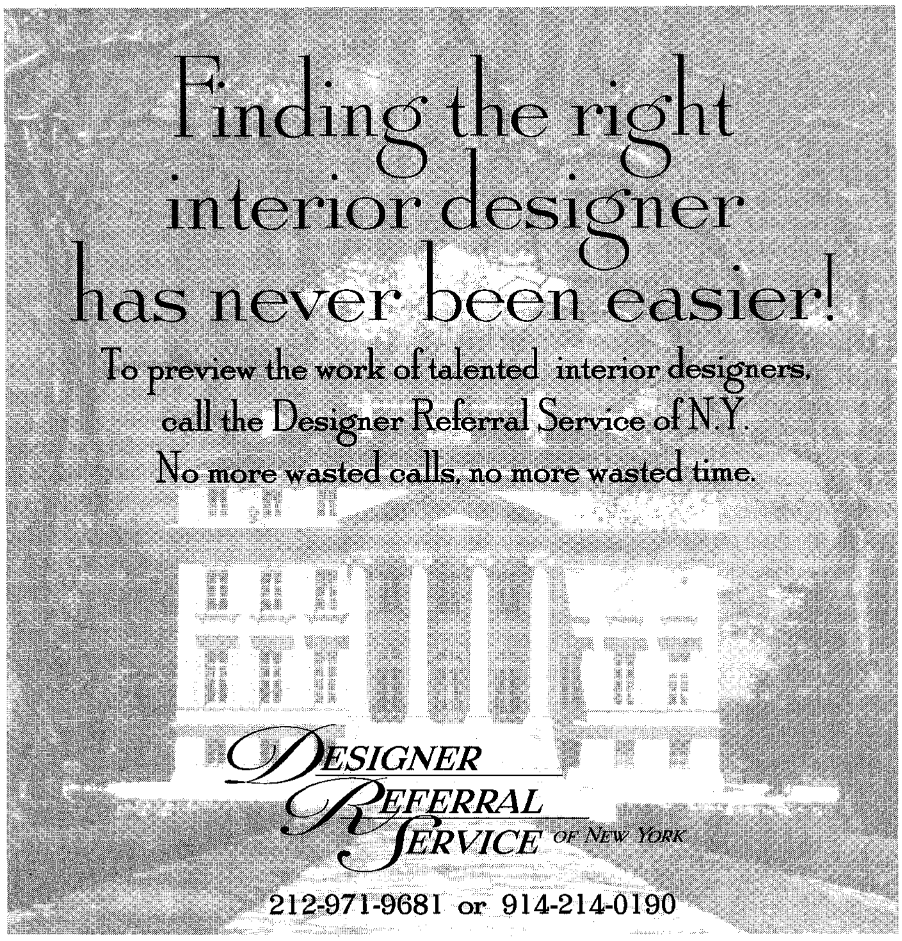
With all this, I've rarely seen a movie that brought out more of the affirming joys of a life in the theater. Sullivan conducting *The Mikado* can't hold back his bliss; it overrides everything that pulls him down. Gilbert, directing the cast, is in his eminent domain: The martinet has become patriarch, wit, father-confessor, God. He lives for nothing higher. The players onstage are transformed, too; their vivacity represents their finest dream of themselves. *Topsy-Turvy* delivers an even larger dream: the theater as life's apotheosis.

TOPSY-TURVY COULD ALSO SERVE AS THE TITLE of writer-director Tim Robbins's **Cradle Will Rock**, which is spiritedly obsessed with the follies and pizzazz of the gypsy theatrical life and with moneyed society. (By a happy coincidence, it's practically a companion piece to Leigh's film.) Robbins is almost insanely ambitious in attempting a full-scale, tumultuous portrait of art, theater, and politics in thirties New York. The film's focal point is the politically motivated cancellation by the Works Progress Administration of Marc Blitzstein's leftist opera *The Cradle Will Rock,* a Federal Theater Project presentation produced by John Houseman and staged by Orson Welles, and the subsequent raucous, impromptu restaging of its premiere twenty blocks uptown.

As a director, Robbins doesn't really have the chops to bring most of it off, but he's made the right decision to frame this story as a comedy; at its best, the film suggests what Preston Sturges might have come up with if he suddenly turned Altmanesque. The cast is varied and wildly uneven: Angus Macfadyen's Orson Welles is mostly a blur of bellowing and bad manners, but Rubén Blades's Diego Rivera, who clashes with John Cusack's Nelson Rockefeller, is a roaring success, and Bill Murray, who plays a scarily despondent vaudeville ventriloquist, demonstrates yet again, after *Rushmore,* that he's a major actor who can disturb us as resoundingly as he once made us laugh.

IN *CRADLE WILL ROCK*, WE FIRST SEE Welles onstage rehearsing Christopher Marlowe's *Doctor Faustus. Titus Andronicus,* Shakespeare's most Marlovian play, arrives onscreen as **Titus**, directed by Julie Taymor, and it probably won't change the mind of that work's many denigrators, such as Harold Bloom, who described it as "Stephen King turned loose among the Romans and the Goths." Actually, the way it's been done here, the play comes across as the granddaddy of all Hollywood ghoulfests. Anthony Hopkins as Titus wreaks his vengeance on Jessica Lange's Goth Queen Tamora by baking her two sons into a meat pie for her unwitting delectation, and, in general, there seems to be some kind of limb-hacking going on every other minute. Taymor probably chose to film this play, which she's also directed Off Broadway, because it gives her the opportunity to set in motion a flurry of *tableaux vivants*. The film is striking and original and, in its clash of the brutal and the delicately poetic, supremely offputting.

The Green Mile, LIKE *THE SIXTH SENSE*, IS A movie that takes its supernaturalism with a great deal of *largo* seriousness, and it may end up striking the same kind of emotional chord with audiences. Set mostly in a southern penitentiary in 1935 and starring Tom Hanks as a prison guard supervising death row, it's about innocence and forgiveness, and coming back from the dead, or the near-dead; the film's quasi-biblical vibes and slow-crawl pacing give it a ponderous grandiosity. Frank Darabont, who wrote and directed *The Shawshank Redemption,* is once again working on Stephen King source material set in prison.



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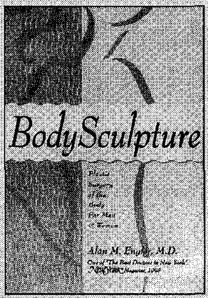

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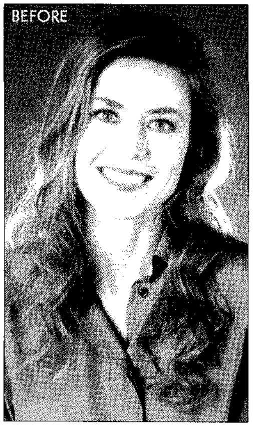

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AFTER

The film's three-plus hours length, not entirely justified by the subject matter, is almost a rebuke to the MTV generation. *Sit still for this,* it says. I'm sympathetic to Darabont's complaint: If we lose the ability to sit through the longueurs of a fairly good and well-acted movie like *The Green Mile,* then we probably won't be making it through the epic-size great stuff, either.

Much of *The Green Mile* resembles a long-form version of one of those "meaningful" *Twilight Zone* episodes that always came with a moral lesson attached. The lesson here is that grace sometimes appears in the guise of the grotesque. Hanks's Paul Edgecomb, whom we also see as a present-day old man in the film's framing device, is in charge of conducting the prison's electrocutions, and into his death row one day comes a behemoth of a black man, John Coffey (Michael Clarke Duncan), convicted on circumstantial evidence of murdering two young white sisters.

Coffey, who, despite his appearance, is as childlike as Lenny in *Of Mice and Men,* turns out to be a magical healer; he clears up Edgecomb's searing bladder infection and then moves on to bigger things. Coffey is a holy fool, and by emphasizing the man's shambling, menacing, big-buck hulkiness, Darabont comes uncomfortably close to racial stereotyping. The point here seems to be that one must look beyond the packaging, but the point is not always well made. In a movie in which everybody seems to be a symbol for something or other—usually pure goodness or utter depravity—Coffey may be carrying more than his quota.

Set alongside him is Percy (Doug Hutchison), a snot-nosed sadist of a guard whose uncle is governor; Eduard Delacroix (Michael Jeter), a sweet-souled Creole death-row prisoner whose closest friend is a cell-block mouse; Wild Bill (Sam Rockwell), a multiple-murderer yahoo; and, of course, Edgecomb, who fears divine punishment for setting up for execution "an angel of God." Edgecomb is depicted as a good and decent man who must carry out orders. Though there is ample reason to do so, neither he nor anyone else attempts to overturn those orders; there's no suggestion that on some deeper level he may not even be aware of, Edgecomb is complicit in pushing through the execution. Edgecomb is like a simplistic version of Melville's Captain Vere, with Coffey as the Billy Budd he hastens to his end. Darabont works big but thinks small, or at least without great complexity. The *green mile* in the title refers to the stretch of green floor leading from the cells to the death chamber, and the film, puffed with significance, is a fable about how we all walk our own mile in our own time. ■

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

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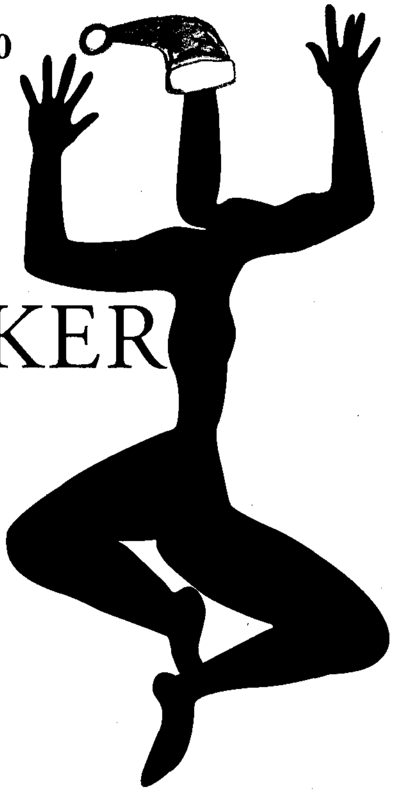

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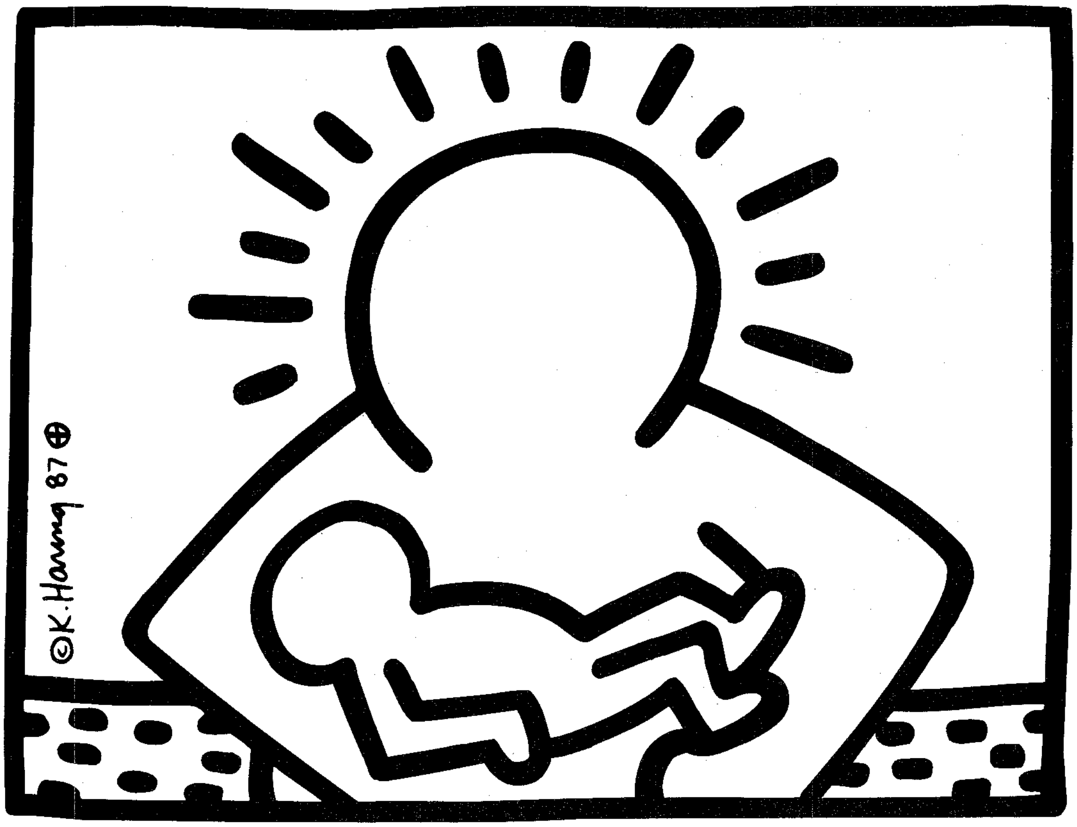

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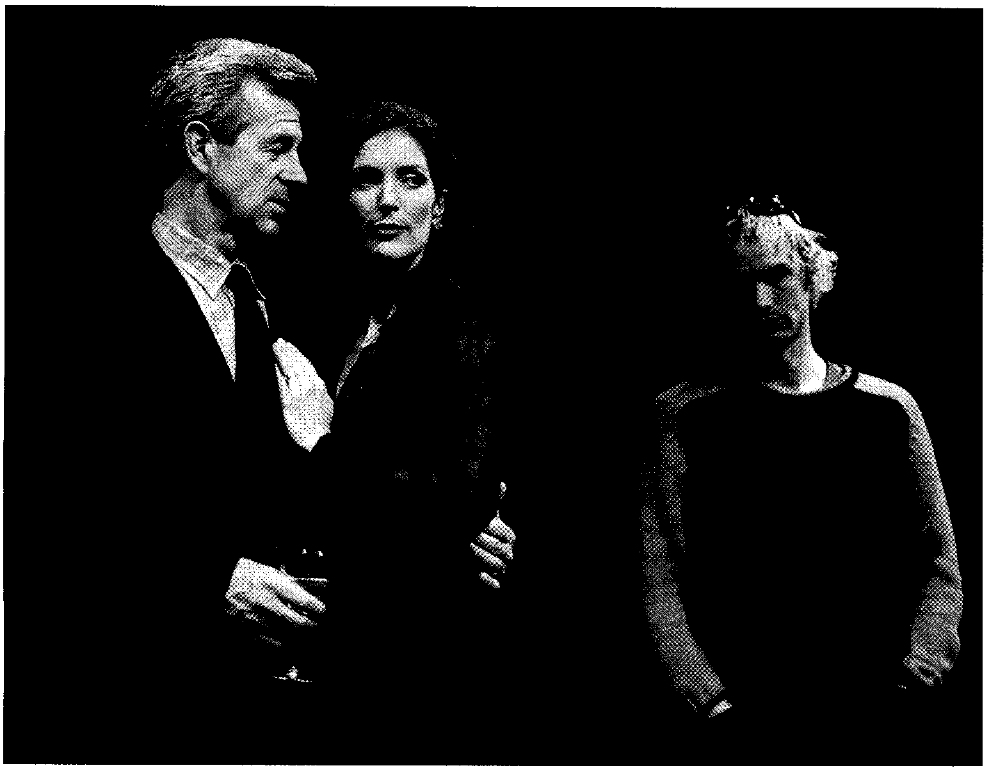
Mystery Science Theater 2000

As a believable story, Arthur Kopit's 'Y2K' does not compute; Tina Landau's New Agey view of the galaxies, 'Space,' is full of black holes.



Revenge of the nerd: Left to right, James Naughton, Patricia Kalember, and Erik Jensen in *Y2K.*

VIRTUE MISMANAGED CAN BE JUST AS DANGEROUS as vice. Two new plays, Arthur Kopit's **Y2K** and Tina Landau's **Space**, address the related fields of technology and science, and make a hash of them. Kopit deals with the peril of computer hackers invading our privacy via the Internet; Landau, with astrophysics and the possibility of worlds elsewhere. Both have laudable aims, both attempt to extend the range of theater, and both are fiascoes.

Even the title *Y2K* is misleading. The subject is not the danger of computer glitches at millennium's end but the havoc a hacker can wreak in unsuspecting lives exposed to the amorality of a near-omnipotent machine in the wrong hands. *Y2K* may better stand for *You Too, Kopit,* as a respected playwright comes a cropper. Kopit began spectacularly as a Harvard undergraduate with *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad* and confirmed his status most notably with *Wings* and the book for the musical *Nine.* He is also a terrific title-writer, as witness *Oh Dad,* etc., *End of the World With Symposium to Follow,* and the forthcoming *Tom Swift and the Secrets of the Universe.*

In *Y2K,* Joseph Elliot is a thriving Random House editor married to the beautiful Joanna, whose ex-husband is unsuccessfully stalking her, a minor annoyance to the Elliots. Suddenly a couple of FBI agents are puzzlingly investigating Joseph, which also proves a minor annoyance. And slinking around the edges of the Elliots' lives is young Costa Astrakhan, whom the program misspells as Costra, another minor annoyance. Astrakhan, though, will become a major one.

As the opening stage direction describes him, "Astrakhan (a.k.a. ISeeU, BCuzICan, and FlowBare) . . . is 19, but . . . looks so wasted and haunted that were we told he was in his middle twenties, we wouldn't be surprised." Problem: Erik Jensen, who plays him, looks 25 without being wasted, except by being in this play. Nor is his hair neon blue as specified (although his rumpled and bespectacled peaked cap is awesome).

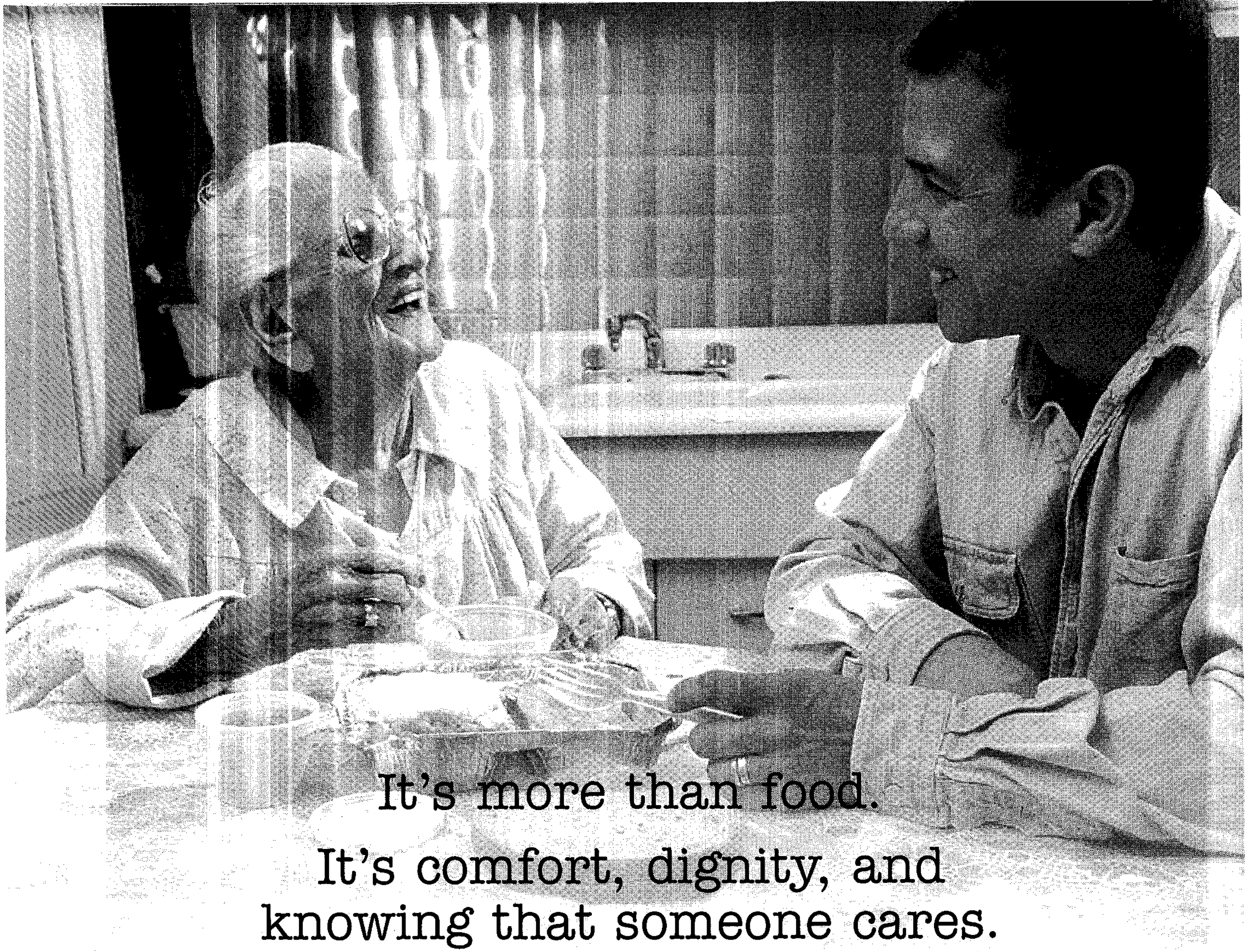
He speaks: "Though you think you see me now . . . you do not. . . . I am everywhere—on the outskirts of your mind, in the ether, in the darkness. And when I'm on the hunt, as relentless as the wrath of God." Since the play thrives on ambiguity, he may even be a jaundiced view of the Prime Mover.

As a brilliant student in Joseph's New School writing class, Astrakhan (the name derives from an astrakhan hat Mrs. Kopit purchased) was invited to the house, where he was smitten with Joanna. Ostensibly going to the bathroom, he opened the bedroom door and caught the changing Joanna nude. This, he says, started a protracted affair she only recently terminated, inducing him to subjugate the Elliots to his computerized whims. But as the Elliots recall it, he came to the house with all his classmates and remained totally unmemorable. Yet he somehow contrived to doctor stolen photographs and send them around. They make Joseph into a pedophile, and Joanna into a slut partying with her ex and two others. Joseph resigns his job, and he and Joanna, however protesting their innocence, must bow to Astrakhan's fiendish will.

We are, presumably, not to be sure what to believe. Though Astrakhan's claims seem preposterous (they include his being the near-aborted child of Joseph's first wife, who was dying of cancer), what about those photographs? However computer-generated, they presuppose access to certain actual pictures available only to an intimate. And Joseph, though no pedophile, is forced to reveal some failings. Nor can Joanna's scutcheon be squeaky clean.

The chief villain here is technology, or, at least, its malicious abusers. But aside from holes in the plot, *Y2K* is guilty of something worse: inability to create charac-

Photograph by Joan Marcus.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ters to empathize with. Astrakhan is irredeemably evil; the Elliots are glossy ciphers, whose brightly brittle prattle does not hide the vacuum at their core. James Naughton and Patricia Kalember, good actors, are stymied. Too bad that Mrs. Kopit did not buy a plain cloth hat; the villain might not have sported the exotic name Astrakhan, but the play might have been felt.

WHEN TINA LANDAU DIRECTS OR CO-WRITES, she can do very well; in *Space,* alas, she is director and sole author. What results is not just twaddle like *Y2K* but stultifying, pretentious New Age drivel. It is about a scientist, Dr. Allan Saunders, professor of neuropsychiatry and part-time therapist, if that constitutes science. Three of his patients claim to have been abducted by aliens, which greatly impresses him. (Must not be a scientist after all.)

He seeks out the university's astronomer, Dr. Bernadette Jump Cannon. She is an attractive, elegant woman, although her assistant, Carl Himayo, is a shaggy hippie, seemingly more suited to astrology. Dr. Allan thinks he has met Dr. Bernadette before (in a previous existence, it is strongly implied). Dr. B. and Carl are waiting for word from other worlds: He keeps staring at his computer; she gazes, mostly with the naked eye, into that eponymous Space. Though thus far unconfirmed, their faith is strong and infects Dr. A. He is told not to expect little green men with transparent heads (too bad—they might have enlivened the play) but to entertain possibilities. Unfortunately, possibilities are much more easily entertained than audiences.

A wan romance develops between Drs. A. and B. It is constantly waylaid by those three patients messing with Dr. A.'s head, fancy slide projections on the theater's back wall, an angel-like creature flitting about and singing musical-comedy ditties here out of place (or is it space?). Moreover, Dr. A. is made into a jumping jack full of contortions, dithers, and grimaces, and Dr. B. suffers from lupus, which carries her off in the very observatory where the two have just spent an idyllic night, stargazing and spouting highfalutin rubbish.

But fear not: Dr. B. dies beautifully, fading into a great white light, and Dr. A. is hardly bereaved, unless spouting even higher-falutin and longer-winded claptrap is a brand of bereavement. Here the text goes into free verse: "Yes. I was abducted—and they led me to her, and she led me here, to Space. / Bernadette told me there is a star for everyone who has died. *(Allan . . . throws something into the black space—a star appears in the sky.)* And there are more stars in our galaxy than all the grains of sand on all the beaches of the world. *(He throws another star. . . .)* And atoms just move from one thing to the next. / And it goes on and on and on." If by "it" the play is meant, that is certainly so.

After his projectiles have yielded "millions of stars" blazing on the back wall, Dr. A. and the play conclude: "Either the universe is teeming with life and we are not alone / Or there is no other life in the universe and we are alone. / Either way, the notion is remarkable. / Either way, what is out there is bound to be . . . beautiful." He is left standing and gaping upward in wonder, as we are left sitting and gaping ahead in utter disbelief.

Tina Landau is not alone to blame. As Dr. A., Tom Irwin is probably the most obnoxious performer since Nero fiddled to the flames of Rome. The rest do well enough, and Amy Morton, as Dr. B., better than that. A program note names among the inspirers 21 such unlikely bedfellows as Gaston Bachelard and L. Frank Baum, Lewis Carroll and Dante, Richard Feynman and Portia Nelson, and unnamed "others." It proves yet again how dangerous a little learning can be.

MARSHA NORMAN WROTE *GETTING OUT* AND *'night, Mother*, which excuses much, but perhaps not her latest, **Trudy Blue**. A master of realism, Norman boldly resolved to try anti-naturalism here. So we get Ginger—supposedly a novelist, not a playwright, but we are not fooled that easily—struggling to create her latest heroine, the quasi-autobiographical Trudy Blue. She conducts lengthy duologues with Trudy, who, impudent thing, ballsily refuses to play ball, and strikes out on her own.

This would have been daringly innovative until 1921, when a certain Luigi Pirandello came out with *Six Characters in Search of an Author.* Ginger is also ailing from what may be fatal lung cancer or a diagnostic error, and her situation keeps drastically changing. Her doctor and nurse appear in clown getup, to give matters of life and death an absurdist glow.

A daughter and mother add to Ginger's problems: a husband, pretending to care, is a monumental swine who goes fishing when his afflicted wife needs him most. The chief innovation here is the repetition of scenes with minor but supposedly significant differences, such as moving the room around for a new angle of vision. No one emerges very interesting, not even the swine, played cloddishly by John Dossett, possibly at the behest of the undistinguished director, Michael Sexton. The only saving graces are Polly Draper's performance as Ginger and Mark Wendland's décor, conjuring up in a tiny theater a world on scarcely more than the head of a pin. ▬

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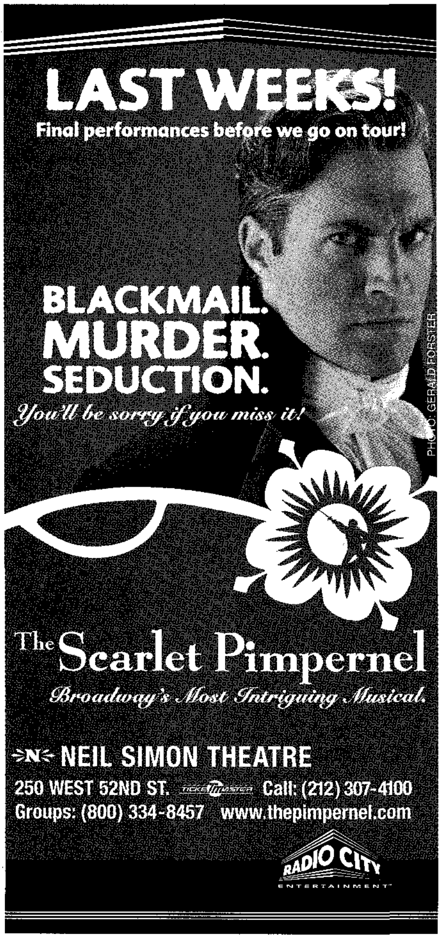
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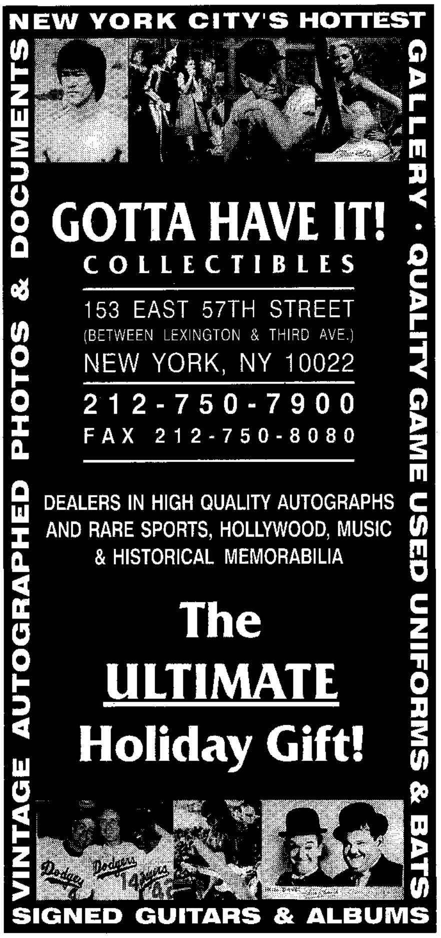
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NOT MANY COMPOSERS ENJOY UNCRITICAL acceptance—I even know a few Mozart haters—but one universally admired figure does come to mind, an American no less: **Aaron Copland**, whose centennial occurs next year. Copland wanted to find ways to write music that would include everyone, and he pretty much succeeded, as the New York Philharmonic's recently completed celebration made clear to all, except possibly one or two cranks. In three weeks of orchestral concerts, programs of chamber works, pre-concert preludes, and panel discussions with music, the orchestra managed to cram in practically everything Copland wrote between 1921 and 1973. Perhaps some were lucky enough to hear it all. If so, they were rewarded with a fresh perspective on a composer of astonishing versatility, one whose best work speaks to high- and lowbrows alike without condescending to either.

It would take a book to describe how he did it over a long lifetime of reaching out, not only with his music but also through tireless proselytizing and networking for American composers in general. That book has just been written, and with considerable eloquence (*Aaron Copland: The Life and Work of an Uncommon Man* by Howard Pollack; Henry Holt) but all of the Philharmonic events I could attend added indispensable musical examples. One of the most instructive as well as enjoyable concerts was devoted to four of Copland's ballet scores. Each came at a different period in the composer's life, and each illustrates a different aspect of a style that remained fixed in its basic expressive goals, despite the diverse technical methods he used to achieve them.

Appalachian Spring (1943–44) is perhaps Copland's best known work. It is certainly the most tuneful, but every time I hear it what impresses most is how fresh and new it always sounds. The unconventional treatment of familiar harmonies, the clarity of the contrapuntal details, the exactly positioned orchestral sonorities—not one element is out of place or irrelevant to the overall expressive idea and compositional progress of the piece. *Dance Panels* (1959) finds Copland thinking in more abstract but no less inventive terms, discovering new ways of ordering a tangy sound world that remains recognizably his alone. The musical discourse is so absorbing that it is easy to miss how the various panels have been devised to represent stylizations of seven different waltz types, so cleverly altered that their origins are almost completely disguised.

The other two scores, each a rarity, hark back to Copland's youth. *The Dance Symphony* (1929) is a reworking of material originally written for Grohg, a ballet whose flamboyant scenario deals with a wild psychosexual figure straight out of Nosferatu. The sensational, sadomasochistic, gender-bending subject matter inspired the young composer to indulge in some uncharacteristic flights of experimental fantasy, from polyrhythms to microtonality, and the results apparently made a Copland fan out of Igor Stravinsky. Even more obscure is the 1934 ballet *Hear Ye! Hear Ye!*, a satiric look at the American court system in a plot that deals with the murder of a male member of a cabaret dancing team. The music shows Copland making one of his earliest excursions into America's pop-folk idioms, recurring trips that would later yield some of his most inspired work. The performances may not have been consistently ideal—Markand Thakar, Leslie B. Dunner, George Hanson, and Miguel Harth-Bedoya shared the conducting duties—but the program itself was a revelation.

It is always useful to be reminded of the severe, laying-down-the-law Copland and contrast that composer with the more familiar genial populist, and the Philharmonic's festival was especially edifying in this respect. The

Fan fare: Stanley Drucker playing and Kurt Masur conducting Copland during the New York Philharmonic's tribute.

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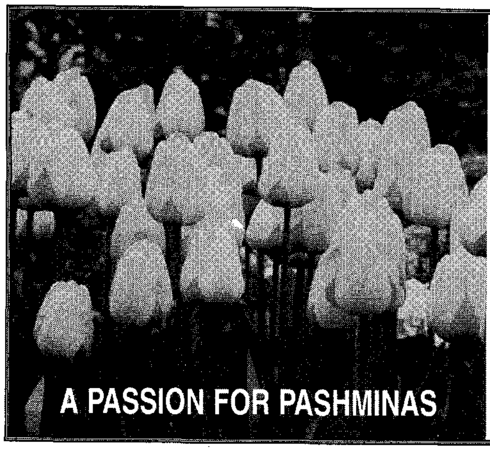

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grandly scaled gestures of the *Symphonic Ode* (1927–29) and the meditative, serially organized *Inscape* (1967), both played in the festival's opening concert, have inevitably found fewer fans than such accessible down-home scores as *Rodeo*, *Appalachian Spring*, and *Billy the Kid*. But for those willing to make the effort, the invigorating rhetoric of the *Ode* and the mystical inwardness of *Inscape* can seem even more personal and piercingly immediate.

No listening barriers, real or imagined, were on the program conducted by John Adams—a generous salute to Copland by that composer, since it meant Adams had to miss the Brooklyn Philharmonic's two concert performances of his own opera, *Nixon in China*. A sizzling rendition of the 1926 *Piano Concerto* by Garrick Ohlsson was the concert's centerpiece, a score that pretty much says the last word about that era's obsession with symphonic jazz. Opera was one area where success eluded Copland, although the purely orchestral Party Scene from *The Tender Land* made a pleasant concert opener and the violent mood swings of the five-part *Music for the Theatre* created its own easily imagined urban drama. The music of Latin America was another of the composers enthusiasms that inspired some of his most engaging light fare, with the *Danzon Cubano* and *Three Latin American Sketches* representing two of the best. Even Copland wondered if he could make musical capital out of traditional cowboy songs, but he did in *Billy the Kid*—a perfect finale, guaranteed to send audiences home happy.

MANY **Cecilia Bartoli** FANS HAVE BEEN IMPATIENTLY waiting for their diva to move forward into a more mainstream Romantic opera-and-song repertory, but apparently the singer is content to remain with her Classical/Baroque specialties. Her only New York appearance this season will be next month at Alice Tully Hall, on January 15, with the instrumental ensemble Il Giardino Armonico, and the program is devoted exclusively to Vivaldi. Most of the music can already be heard on Bartoli's new recital disc for Decca (466 569-2), and her singing there clearly indicates that the mezzo-soprano knows exactly what she is doing. Vivaldi's vocal works, his operas in particular, are still largely unknown, just waiting for skillful, committed, and stylistically aware interpreters to bring them back to life. Well, here is one, a virtuoso singer who revels in every formidable challenge, from the most intricate vocal divisions to long-breathed legato phrases and heroic coloratura fireworks. Hearing it all sung live should be an even headier experience. ■

Peter G. Davis's 1997–99 reviews are available at **newyorkmag.com**.

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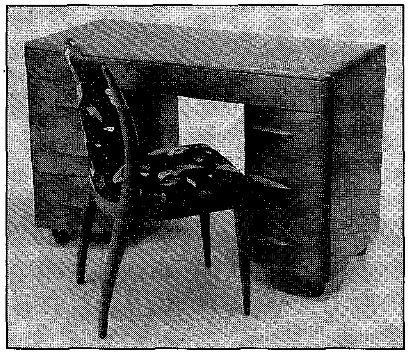

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ROB PATRONITE AND ROBIN RAISFELD

Who's on First

Why certain streets breed restaurants and others don't is a mystery, but the latest to reach critical culinary mass is 1st Street in the East Village.

ALL SORTS OF THINGS CAN CONSPIRE TO CREATE a restaurant row—and not just a shared secret underground kitchen like the one some say is responsible for all that vindaloo on Little India's 6th Street. There's proximity to entertainment (West 46th Street in the theater district), or ethnic homogeneity (Arthur Avenue in the Bronx). Or sheer serendipity, as in the case of Cornelia Street in the West Village, where Home, Pó, Le Gigot, and the Pearl Oyster Bar coexist on one short block. This fall, it's happening on East 1st Street, between the handball courts near First Avenue and the Mobil station on Second, where there are no fewer than six eating establishments, plus a shack that dispenses fruit smoothies and rice and beans. Two new kids on the block, Prune and the Tasting Room, are already crowded hangouts; a third, Chabada, still tinkering with its menu and personnel, might eventually live up to its name, which is French slang for *chic.* The others—Chez es Saada, the Elephant, and the eight-year-old Boca Chica—are thriving.

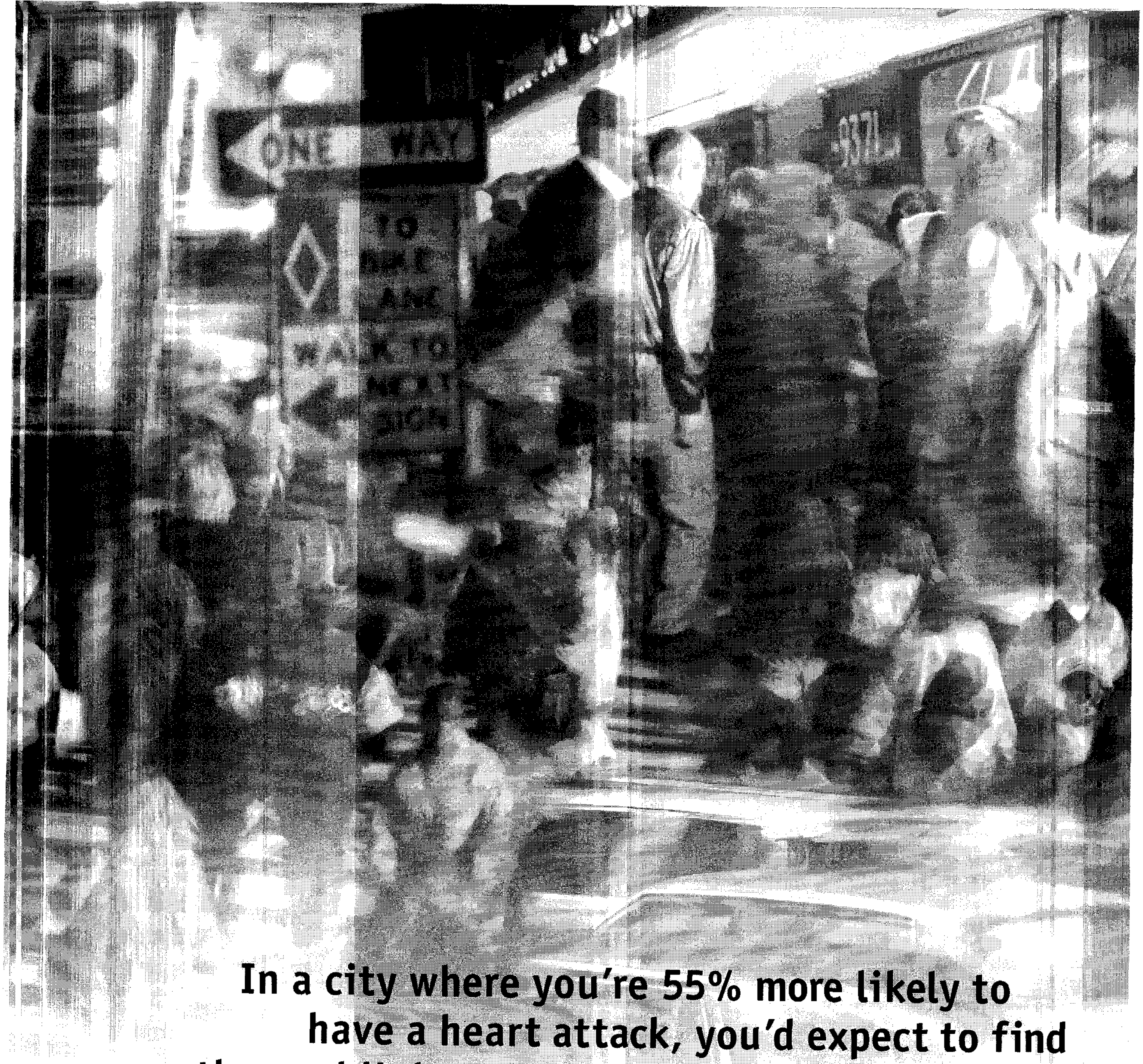
East 1st feast: Left to right, the Tasting Room's steamed mussels, Prune's Gabrielle Hamilton, and the Tasting Room's baked-apple dessert.

On the second night the minuscule **Tasting Room** was open, every one of its 26 seats was occupied. A poor man's Veritas, the Tasting Room celebrates American wine with a climate-controlled cellar holding 300 varieties ranging in price from $21 to $300 (with a few private-consignment rarities that run higher). Why all-American? "We didn't want to be the Barnes & Noble of wine bars," says co-owner Renée Alevras, who oversees the dining room while her chef husband, Colin, cooks downstairs. The couple met at Peter Kump's cooking school, and seven years later they converted the tiny storefront that was once the original Little Rickie's novelty shop (and later, the much-loved First Street Cafe) into this friendly, informal wine bar. Except there's no room for a bar. There's barely room to squeeze sideways between the eleven paper-covered tables; the most distinctive feature of the renovation is a narrow panel of upholstered cushion set into the wall at the perfect height at which to rest your head, presumably after one taste too many.

"The food takes a backseat to the wine," admits Renée, who seems to be selling her husband's talents short. A dozen menu items may be ordered in small (tasting) or large (sharing) portions, and are intended to complement the wine—which explains why there are no artichokes, no asparagus, and no vinegar bite to the salad dressing. (Colin uses lemon juice instead.) Still, even teetotalers should enjoy themselves here, though maybe not as much as aspiring wine geeks, who could easily spend the meal perusing the extensive, user-friendly list. Categorized by varietal, each grape is described in layman's terms with suggested menu pairings. If you like Syrah, for instance, order the oxtail, the blue-cheese salad, or the vegetable bowl.

About that salad: The once denigrated iceberg is back in all its crunchy glory, with nuggets of good smoky bacon and a generous ladling of blue-cheese dressing ($6 tasting; $10 sharing). The green salad ($5; $8) is one of those micro-leaf jobs, full of pungent herbs, and dressed with a luscious, creamless purée of hazelnuts. (Pinot Noir, anyone?) The smoked-trout plate ($7; $12) is more of a salad, decorated with whole pickled beets and parsley, under a shaving of fresh horseradish that (for wine reasons, perhaps?) lacks its characteristic bite. Steamed mussels ($6; $10) swim in a beautiful, vibrant broth made from the sort of fresh-squeezed carrot-orange concoction you'd buy at the health-food store. And the duck leg, all moist, tender meat, rests on a bed of wehani red rice, its attendant yam sauce tasting

Photographs by Carina Salvi.



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nothing like Thanksgiving ($9; $16).

It is entirely permissible to skip dinner and savor a glass of wine ($6–$11) while munching on the trio of farmhouse cheeses (Humboldt Fog goat, Vella Monterey Jack, and New York State blue one night) that come with crunchy spiced walnuts and slivers of ripe pear ($12; $22). Or just stop in, after an overamplified show at a nearby Houston Street nightclub, for a bit of quiet civility in the form of a luscious, warm baked Rome apple with cinnamon ice cream ($6) and a glass of Black Diamond port from California's Pine Ridge Winery. *(The Tasting Room, 72 East 1st Street; 212-358-7831. Dinner Monday through Friday, 6 P.M. to 1 A.M., Saturdays till 2 A.M.)*

Prune, an American bistro that opened two months ago in the abandoned space that used to be the infallibly Gallic Casanis, is a wonderful addition to the block. Its name is a bit of a misnomer; there's not a wrinkled plum in sight. But chef-owner Gabrielle Hamilton's childhood nickname (no relation to pruney actor George) embodies the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, ineluctably American—as any place that serves Triscuits, bologna, and deviled eggs with such unabashed panache must undoubtedly be.

The décor is East Village thrift-shop moderne. The tables are covered with brown butcher paper; the silver-tipped lightbulbs are bare; and everything is artfully mismatched, from seats to stemware. Bring your own wine, and you may very well drink it out of a jelly jar or a naked-lady glass. The zinc bar and the mosaic tile floor are holdovers from the previous tenant. But the former air of French frostiness has melted, with the help of genuinely friendly service and a soulful soundtrack of Aretha, Michelle Shocked, and random rockabilly. It's now the kind of joint that sends tin buckets of crispy papadum to every table in lieu of dinner rolls. The room positively blooms with life: Potted paperwhites sit on the bar and on the kitchen counter, and pale-pink garden roses perch precariously on the mirror ledge. Even the drinking water is poured from a green plastic watering can. And Hamilton, who modestly describes herself as an anonymous "kitchen grunt" without a pedigree, seems to be blossoming here as well.

Prune's quirky bar menu, from which you can order additional items as appetizers, reads in part like a cross between a pregnant woman's shopping list and an excerpt from the *White Trash Cookbook:* pickled shrimp, deviled eggs, and salted mushrooms offered alongside homemade potato chips, handmade bologna, and fried chicken livers and hearts ($3–$7). Don't scoff. Sardines with Triscuits, a dollop of Dijon, and ribboned red onion make a fabulous snack ($4). More sophisticated nibbles like bagna cauda ($4) (one night there were jumbo radishes with leafy greens still attached, slices of red cabbage, and yellow pear tomatoes) to dip in the warm anchovy-garlic dip, and silky sliced Serrano ham and figs with hot toasted almonds ($6), lend some international flair.

The main menu is a simple list—no designations for appetizers, main courses, or sides. So vegetables, like the crispy, refreshing arrangement of shaved corn, lima beans, and roasted beets with their greens ($7) and a bottomless bowl of al dente chickpeas stewed with preserved lemons ($6), get placement as prominent as the more entrée-ish capon (a breast and two wings) on a savory garlic crouton ($14), bacon-wrapped pork chop with chutney ($16), and pastrami duck breast with a rye-flavored, fried-shallot omelet ($10). If you want to please yourself and the chef, order the tripe stew ($10). "The cook loves it when someone orders that," confides our waitress. Braised until tender, almost until it reaches the consistency of tofu, the organ meat melds wonderfully with carrots, potatoes, zucchini, and the other stew vegetables; a fragrant gremolata garnish of parsley, lemon peel, and garlic adds a sprightly, acidic bite. Braised lamb shoulder ($14) is actually another savory stew, almost a tajine. Shredded, tender meat soaks up all the flavor of its cinnamon-tinged tomato broth. A delicious rib-eye steak ($17), tender and juicy under a cap of herb butter, is served, like everything that doesn't come in a bowl, on an oversize wood serving platter with upturned edges to catch runaway juices.

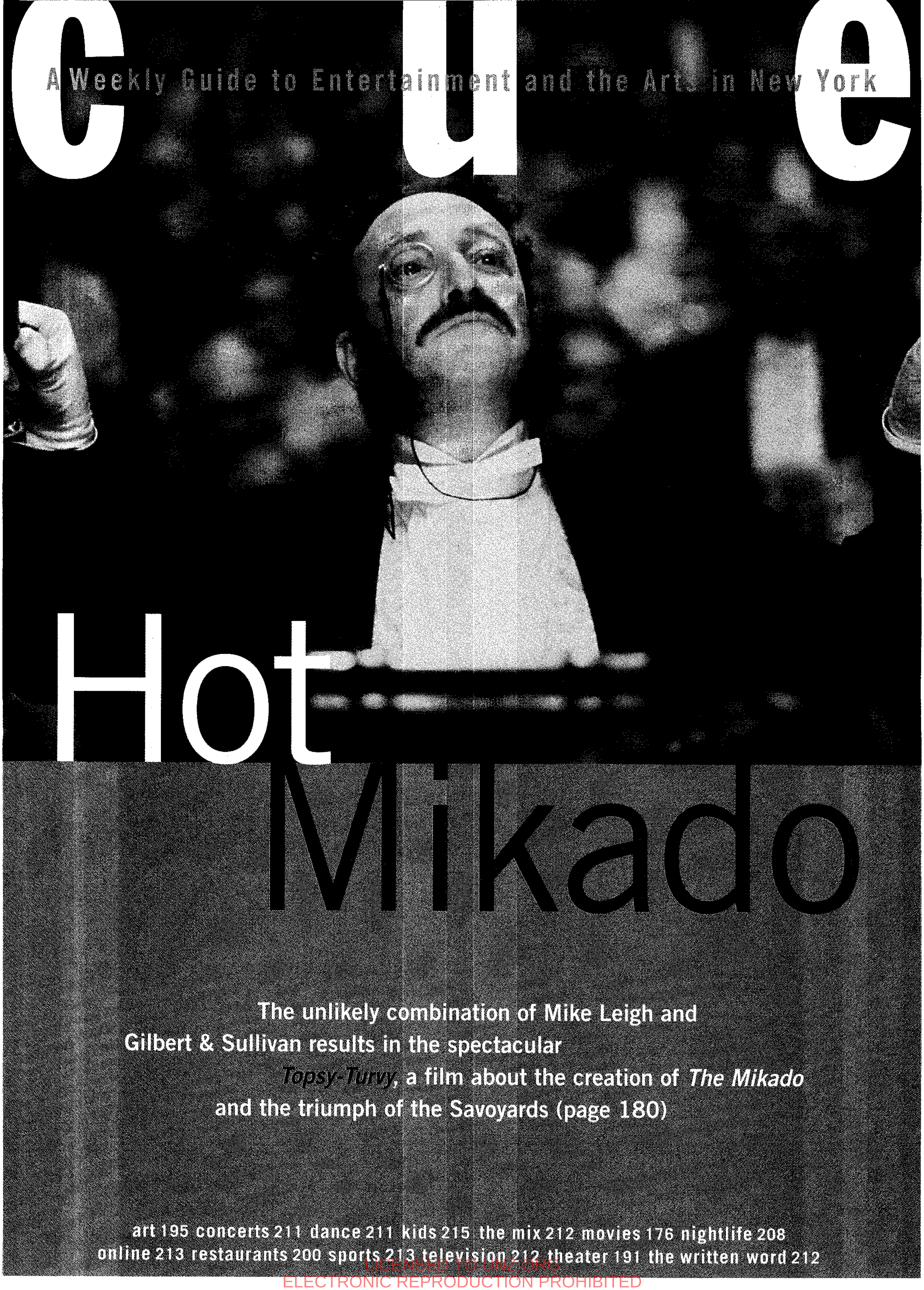
For dessert, try the intense lemon-curd pavlova, or the pithivier, a warm pastry filled with pistachio cream and served with tangy buttermilk ice cream drizzled with sweet-tart blackberries (both $6). The almond-studded grappa shortbread cookies are as obese as the bunch of globe grapes they're served with ($5).

If this sounds like an awful lot to choose from, come Sunday for the firehouse-style supper, a four-course $25 prix fixe. Despite her instantaneous success, Hamilton, who lives on the block herself, wasn't sure there was a place for her on the new restaurant row. "The last thing I think it needed was another restaurant," she admits. "But I sort of felt, better me than somebody else." Better for her. Best for us. *(Prune, 54 East 1st Street; 212-677-6221; Tuesdays through Thursday 6 P.M. to 11 P.M., Fridays and Saturdays till 12 A.M., Sundays 5 P.M. to 10 P.M.)* ■

Rob Patronite and Robin Raisfeld's 1999 reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment and the Arts in New York



Hot Mikado

The unlikely combination of Mike Leigh and Gilbert & Sullivan results in the spectacular *Topsy-Turvy*, a film about the creation of *The Mikado* and the triumph of the Savoyards (page 180)

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movies

Any Given Sunday...Angela's Ashes...Magnolia

New Films

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls, is his best in years. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *CC Angelika Film Center; Clearview's Chelsea; Lincoln Plaza Cinemas.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *Loews Village; Loews 19th St. East; Loews State; Clearview's Beekman; Loews Orpheum 7; Sony Lincoln Square; BAM Rose Cinemas; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

American Movie—Two years in the life of Mark Borschadt, a driven and slightly deranged independent filmmaker in Wisconsin. (1 hr. 47 mins.; NR) *Film Forum.*

Angela's Ashes—In Alan Parker's retelling of Frank McCourt's Pulitzer Prize–winning, megaselling memoir, Robert Carlyle plays the McCourts' inebriated patriarch, who leaves his wife (Emily Watson) and children in Limerick to contend with abject poverty, the Irish way. (2 hrs. 25 mins.; R) *Opens 12/25.*

Anna and the King—Jodie Foster stars in this epic period romance based on Rodgers and Hammerstein's *The King and I,* with Asian action hero Chow Yun-Fat as the King of Siam, et cetera, et cetera, et cetera. (2 hrs. 20 mins.; PG-13) *Opens 12/17.*

Any Given Sunday—Oliver Stone takes on pro football with the help of Al Pacino as a coach whose livelihood is threatened by a young female owner (Cameron Diaz) who wants to replace his veteran quarterback (Dennis Quaid) with a crowd-pleasing hotshot (Jamie Foxx). (2 hrs. 40 mins.; R) *Opens 12/22.*

Anywhere but Here—Mona Simpson's celebrated 1986 novel has been turned into a pallid weepie about a mother, played by Susan Sarandon, who makes life both miserable and rich for her daughter, played by Natalie Portman. (Rainer; 11/22/99) (1 hr. 53 mins.; PG-13) *Atrium; UA Movies at Bayside; North Shore Towers.*

★**Being John Malkovich**—This debut feature from director Spike Jonze and screenwriter Charlie Kaufman is a stunning piece of metaphysical vaudeville. John Cusack plays a dejected puppeteer who, working as a file clerk, discovers in the wall of his office a portal leading directly into the head of John Malkovich (playing himself). (Rainer; 11/8/99) (1 hr. 52 mins.; R) *Loews Village; Clearview's Chelsea; Loews Kips Bay; Loews State; Loews 72nd St. East; Sony Lincoln Square; BAM Rose Cinemas; Clearview's Cobble Hill; Kaufman Astoria Cinema; Atrium.*

The Best Man—A funny movie about a young writer (Taye Diggs) who comes to New York for a college reunion. When his friends start passing around an advance copy of his new novel—a flimsily disguised autobiography—and start recognizing the characters, he finds himself in a bit of a fix. (1 hr. 58 mins.; R) *UA Criterion; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Kew Gardens Cinemas.*

Beyond the Clouds—Composed of four highly erotic vignettes taken from Antonioni's novel *The Bowling Alley on the Tiber.* (1 hr. 53 mins.; R) *Through 12/16 at the Screening Room.*

Bicentennial Man—Robin Williams is an android housekeeper who grows to feel human while caring for a family and its many generations over the course of 200 years. Based on an Isaac Asimov short story. (2 hrs. 13 mins.; PG) *Opens 12/17.*

Black and White in Colour—A portrait of Vera Bila and her band of famed Gypsy performers in the Czech Republic. In Czech with English subtitles (58 mins.; NR). Shown with *Ziganska Musica* (1998; 15 mins.). *Opens 12/15 at Film Forum.*

The Bone Collector—Denzel Washington plays a paralyzed NYPD criminologist who teams with a patrol cop, played by Angelina Jolie, to nab a serial killer. They're a pair you can pass on. (Rainer; 11/15/99) (1 hr. 58 mins.; R) *CC Murray Hill Cinemas; Loews 19th St. East; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews New York Twin; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island.*

★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two homophobic ex-cons in Nebraska in 1993. (Rainer; 10/18/99) (1 hr. 54 mins.; R) *UA Union Square; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

★**Buena Vista Social Club**—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) *The Screening Room.*

Cartoon Noir—A feature-length compilation of rather dark, award-winning animated shorts. (1 hr. 23 mins.; NR) *Cinema Village.*

Cherry—After being abandoned at the altar, a young woman (Shalom Harlow) swears off love and remains a virgin until her biological clock gets the best of her. (1 hr. 30 mins.; R) *Art Greenwich Twin.*

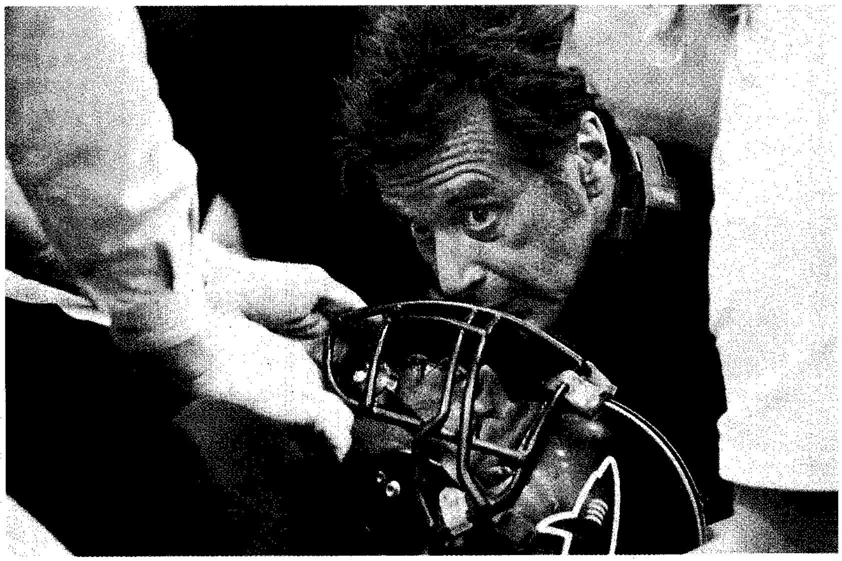
The Cider House Rules—Michael Caine, Delroy Lindo, and Tobey Maguire star in Lasse Hallström's coming-of-ager, based on the novel by John Irving. (2 hrs. 11 mins.; PG-13) *CC Angelika Film Center; CC Crown Gotham; Loews Kips Bay; Sony Lincoln Square.*

La Ciudad—(*The City*) Four black-and-white vignettes that explore the new-immigrant experience in nineties New York. In Spanish with English subtitles. (1 hr. 28 mins.; NR) *Quad Cinema.*

Previews

Nobody's All-American

In his illustrious career as conspiracy theorist and historical revisionist, director Oliver Stone has grown accustomed to pissing people off and working without their cooperation (then again, the CIA doesn't *own* the grassy knoll). Ten years ago, when he set out to make *Any Given Sunday* and expose the hypocrisies as well as the heroics behind the red-blooded American male's most revered sport, he found himself fourth and long with the NFL, which withheld permission to use team logos and use of stadiums. After nine years (and more than a few script changes), however, pro football finally came around. *Any Given Sunday* stars Al Pacino (pictured below), Dennis Quaid, Jamie Foxx, and Cameron Diaz and opens December 22. Are you ready for some football?



Photograph by Robert Zuckerman.

"Cue" cover photograph by Simon Mein.

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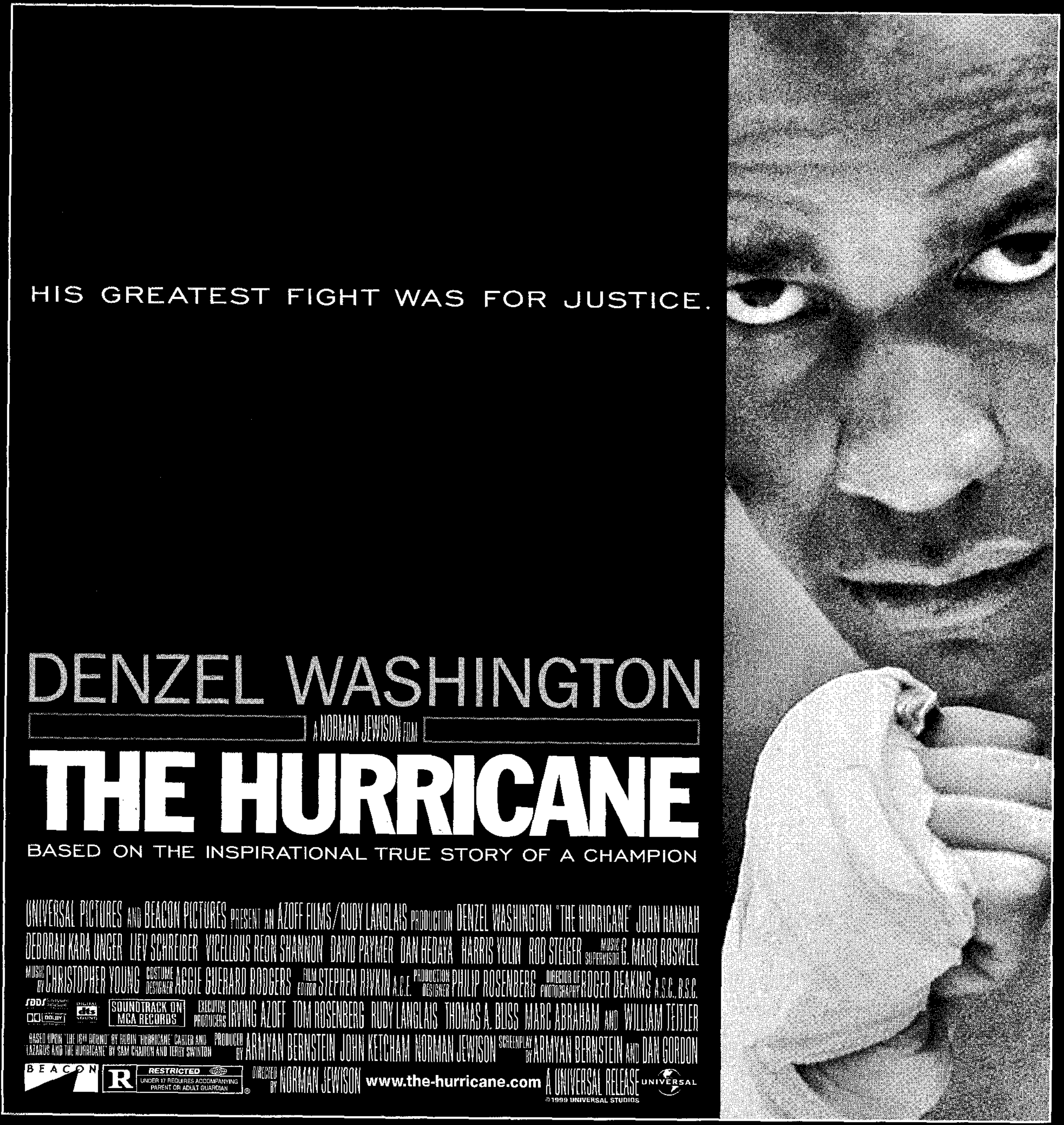

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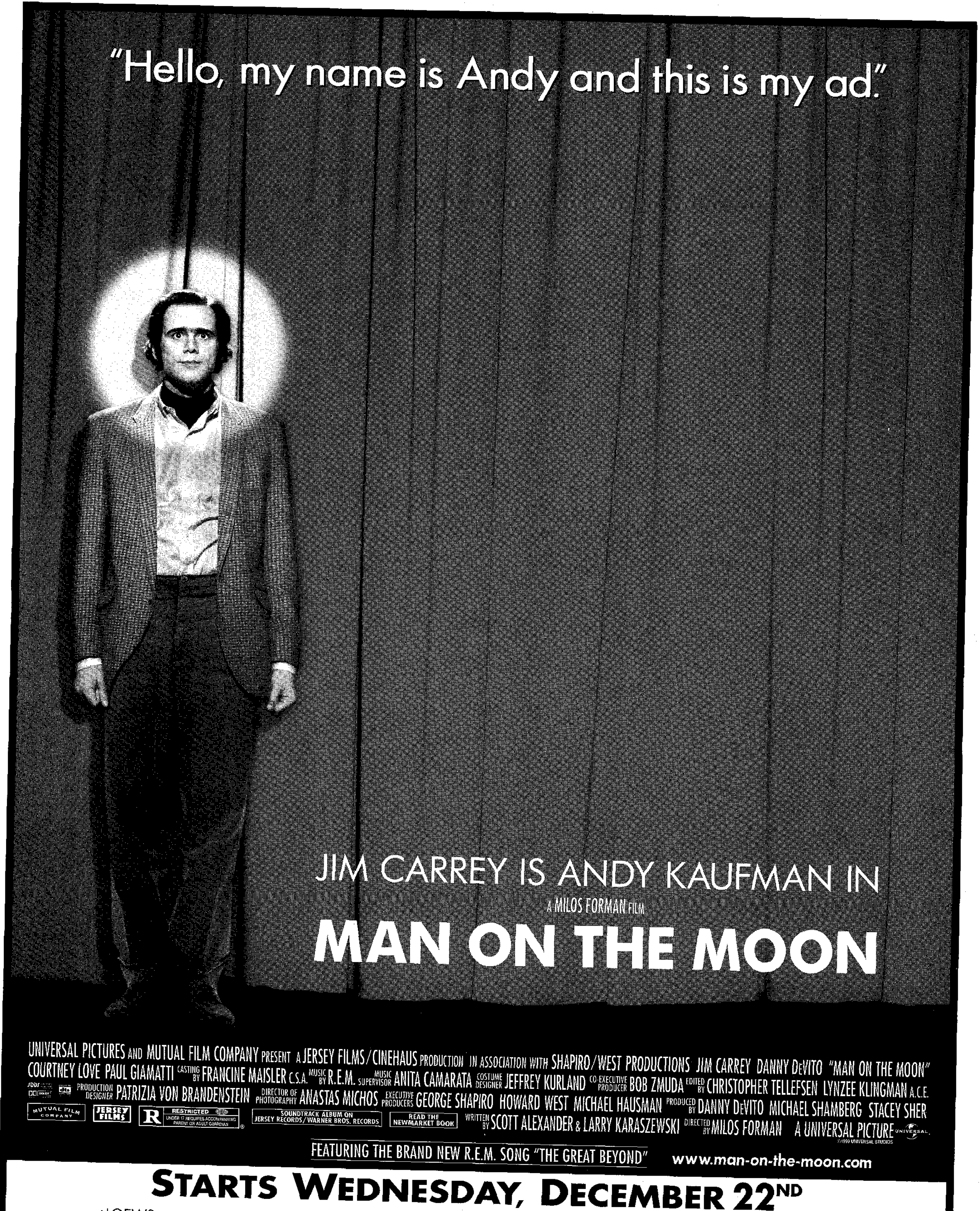
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★Cradle Will Rock—See Rainer, page 160. (1 hr. 49 mins.; R) *CC Angelika Film Center; Loews Kips Bay; Loews 42nd Street E Walk; Sony Lincoln Square.*

Deuce Bigalow: Male Gigolo—Former *SNL*-er Rob Schneider gets confused with the male prostitute he's house-sitting for. (1 hr. 25 mins.; R) *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; UA Criterion; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; Plaza; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

Diamonds—Kirk Douglas is an ex-prizefighter who convinces his son (Dan Akroyd) and teenage grandson (Corbin Allred) to join him in a search across Nevada for lost diamonds. With Lauren Bacall. (1 hr. 31 mins.; PG-13) *Through 12/16 at CC Cinemas 1, 2, 3.*

Dogma—Kevin Smiths comic-book-style take on piety and Catholicism features Ben Affleck and Matt Damon as fallen angels who try to wangle their way back into Heaven. (Rainer; 11/22/99) (2 hrs. 10 mins.; R) *UA Union Square; Clearview's Chelsea; Clearview's 59th Street East; Loews Kips Bay; Loews 42nd Street E Walk; UA East; Sony Lincoln Square; BAM Rose Cinemas; Clearview's Cobble Hill; Kaufman Astoria Cinema; Main Street Cinemas; UA Movies at Staten Island.*

The Emperor and the Assassin—The epic tale of Ying Zheng—who unified China and became its first emperor during the third century B.C.—and the man who tried to kill him. In Chinese with English subtitles. (2 hrs. 41 mins.; NR) *Opens 12/17.*

End of Days—Arnold Schwarzenegger finds himself in hellish circumstances as a washed-up ex-cop who must keep a young woman (Robin Tunney) safe from the libidinous clutches of Lucifer (Gabriel Byrne). (1 hr. 58 mins.; R) *UA Union Square; Clearview's Chelsea; Clearview's Ziegfeld; Loews Kips Bay; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; Atrium; UA Movies at Staten Island.*

★The End of the Affair—This Neil Jordan adaptation of Graham Greene's 1951 sin-and-redemption novel has a hushed, spectral atmosphere that, at times, resembles *Brief Encounter* crossed with *Tales From the Crypt.* It's an impressive, and oppressive, achievement, featuring Ralph Fiennes, Julianne Moore, and Stephan Rea. (Rainer; 12/13/99) (1 hr. 45 mins.; R) *Loews Village; UA Gemini; Sony Lincoln Square.*

Felicia's Journey—Atom Egoyan's adaptation of the William Trevor novel is a piece of nondescript lyricism about a serial killer, played teddy-bear-style by Bob Hoskins, and the young Irish girl he preys upon. (Rainer; 11/22/99) (1 hr. 56 mins.; PG-13) *Quad Cinema; Lincoln Plaza Cinemas.*

Fight Club—Edward Norton plays a poor sap who hooks up with a malevolent jester, played by Brad Pitt, in this heavy-duty rant about the soullessness of men's lives in an era when consumerism and corporate culture have snatched their *cojones.* (Rainer; 10/25/99) (2 hrs. 19 mins.; R) *UA Union Square; UA Criterion.*

Flawless—Robert DeNiro is a homophobic ex-cop who suffers a stroke and, as part of his speech therapy, begins taking singing lessons from his cross-dressing neighbor (Philip Seymour Hoffman). (2 hrs. 6 mins.; R) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Sony Lincoln Square; Bay Plaza; Whitestone; Pavilion; UA Movies at Sheepshead Bay; UA Astoria; UA Movies at Staten Island.*

★42 Up—This latest installment of the *7 Up* series features most of the original participants in the drear comfort zone of middle age. (Rainer; 11/22/99) (2 hrs. 10 mins.; NR) *Cinema Village.*

Galaxy Quest—Taking the postmodern approach, Sigourney Weaver, Tim Allen, Tony Shalhoub, and Alan Rickman are seventies-TV has-beens mistaken for bona fide galactic warriors by aliens while attending a sci-fi convention. (1 hr. 42 mins.; PG) *Opens 12/25.*

Girl, Interrupted—*One Flew Over the Cuckoo's Nest* meets *Clueless.* With Wynona Ryder and Angelina Jolie. (2 hrs. 3 mins.; R) *Opens 12/21.*

The Green Mile—See Rainer, page 161. (3 hrs.; R) *UA Union Square; Clearview's Chelsea West; CO Coronet; Loews Astor Plaza; Loews Kips Bay; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; Atrium; UA Movies at Staten Island.*

Ground Rules:

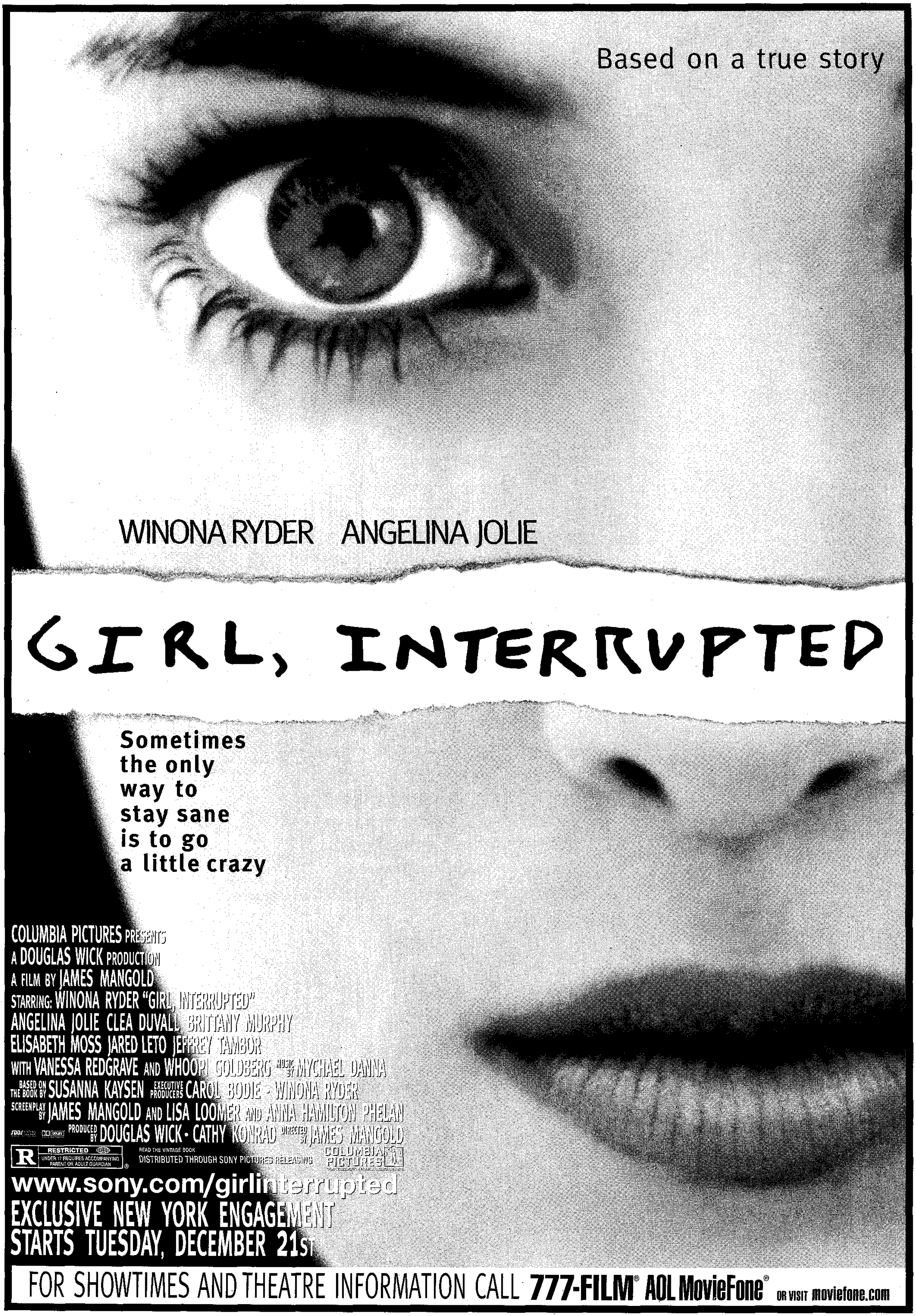
These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Running Time

Modus Operetta

“I've always been very interested in the nineteenth century,” says Mike Leigh, director of such gritty working-class films as *Naked* and *Secrets & Lies.* “Obviously, I could've made a film about poverty in Victorian London or something, but I also wanted to make a film about us, about what we who are in showbiz do.” And so evolved *Topsy-Turvy,* his film about the collaborative musical genius of W. S. Gilbert and Arthur Sullivan, creators of such beloved operettas as *The Pirates of Penzance* and *The Mikado.* “I thought it would be a good wheeze—a good joke—to subvert such a candy-box subject,” says Leigh, “to take it absolutely seriously and to make the characters real and tangible and vulnerable.” The 56-year-old Brit (pictured, below, with Timothy Spall and Louise Gold) spent seven months workshopping with his actors before settling on a script. At first, he considered telling the story of how the two conspired to open *Pirates* in London and New York simultaneously, a storyline that Leigh—as much a force in the theater world as in film—ultimately found inert. “I felt that the best way to get to them dramatically was to deal with them in crisis, in their impasse.” Leigh isolated such a time between 1884 and 1885, following the lukewarm reception of *Princess Ida.* At odds and fearful of becoming repetitious, the two rallied the Savoyards with the Japanese-inspired *Mikado.* “I'm fascinated by the whole juxtaposition of the English-ness and Japanese-ness that Gilbert took so seriously,” says Leigh. “*The Mikado* is about as Japanese as fish-and-chips.” When his budget was chopped to $15 million, Leigh scrapped plans to recreate a Victorian-era Strand. “It was an interior theater world,” he says, “so we really didn't need to waste our time on endless shots of a journey with no real dramatic significance.” Instead, he used the elaborate stagings of the operetta to open the film up—while also giving a healthy sampling of Gilbert and Sullivan's actual work. “I've spent years seeing films about writers, and you don't really know what they wrote—that really makes me cross! So I said, ‘Right, we're going to do this, not least because this stuff is fun and accessible and jolly and everything, but let's do it well.’ It's just *succulent* and something worth making a film about.” *Topsy-Turvy* opens December 17 at the Paris Theatre. **Brett Kelly**

Photograph by Simon Mein.



Based on a true story

WINONA RYDER ANGELINA JOLIE

GIRL, INTERRUPTED

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the only
way to
stay sane
is to go
a little crazy

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Hell's Kitchen—After a young man is killed in a drug deal gone terribly awry, his mother (Roseanna Arquette), his friend (Mekhi Phifer), and his sister (Angelina Jolie) try to put the fragile pieces of their lives back together. With William Forsythe. (1 hr. 41 mins.; NR) *UA Criterion.*

★**The Insider**—Al Pacino plays Lowell Bergman, a *60 Minutes* producer, and Russell Crowe is Jeffrey Wigand, the reluctant tobacco company whistleblower whom Bergman coaxed into spilling the beans. (Rainer; 11/15/99) (2 hrs. 37 mins.; R) *UA Union Square; Clearview's Chelsea; CC Cinemas 1, 2, 3; Loews Kips Bay; Loews State; Sony Lincoln Square; Kaufman Astoria Cinema; North Shore Towers; Atrium.*

Liberty Heights—Set in 1954, Barry Levinson's fourth entry in his Baltimore series has a self-congratulatory earnestness. With a terrific performance from Joe Mantegna as the family patriarch who cuts out on Rosh Hashanah services to check out the new Cadillacs in a local showroom. (Rainer; 11/29/99) (2 hrs. 5 mins.; R) *Loews Village; Clearview's First & 62nd St.; Sony Lincoln Square; Pavilion.*

Light It Up—Six students band together and take over their neglected Queens high school. With Forest Whitaker and Vanessa Williams. (1 hr. 38 mins.; R) *UA Criterion; Bay Plaza.*

★**The Limey**—Terence Stamp has a remarkable look here—whittled, with a shock of bright white hair and laser eyes. As Wilson, a career criminal from England in L.A. to avenge his daughter's murder, he's as implacably invincible as Lee Marvin was in *Point Blank.* (Rainer; 10/18/99) (1 hr. 29 mins.; R) *Cinema Village; CC Cinemas 1, 2, 3.*

Lola und Bilidikid—A movie about a teenage boy who flees his repressive family life and journeys through Berlin's strange underworld. In German and Turkish with English subtitles. (1 hr. 33 mins.; NR) *Quad Cinema.*

Magnolia—*Boogie Nights* director Paul Thomas Anderson reunites Julianne Moore and Philip Seymour Hoffman, among others, for a sad, sordid, but ultimately inspiring day in the Valley. (3 hrs. 15 mins.; R) *Opens 12/17.*

Man on the Moon—Jim Carrey gets into character in the much-ballyhooed life of Andy Kaufman according to Milos Forman. With Courtney Love and Danny DeVito. (1 hr. 58 mins.; R) *Opens 12/22.*

Mansfield Park—Patricia Rozema's sexy adaptation of Jane Austen's novel, with Frances O'Connor and Jonny Lee Miller. (1 hr. 50 mins.; PG-13) *CC Angelika Film Center; Paris Theatre.*

Miss Julie—Mike Figgis (*Leaving Las Vegas*) directs this story about a pretty, young patrician (Saffron Burrows) who has an affair with her father's bootman (Peter Mullan). (1 hr. 43 mins.; R) *CC Angelika Film Center; Clearview's First & 62nd St.*

My Best Fiend—Werner Herzog's compelling documentary about his turbulent relationship with Klaus Kinski. (1 hr. 35 mins.; NR) *American Museum of the Moving Image.*

Next Friday—Picking up where we left off with Ice Cube and his blunt-toking pals—on the porch. (1 hr. 33 mins.; R) *Opens 12/25.*

The Ninth Gate—Johnny Depp plays a tracker of rare books commissioned by a demonologist to determine the authenticity of a hell-raising first edition, in Roman Polanski's latest entry. Also starring Lena Olin. (2 hrs. 7 mins.; R) *Opens 12/24.*

Pokémon: The First Movie—Pokémon are collectible creatures with special powers (151 in all). Fight the power. (1 hr. 50 mins.; G) *Loews State; Nova; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.*

★**Princess Mononoke**—The great Japanese animation director Hayao Miyazaki has crafted a ravishing epic set in mythic fourteenth-century Japan, filled with gods and demons and forest creatures. (Rainer; 11/8/99) (2 hrs. 13 mins.; PG-13) *CC Village East; Cinemart.*

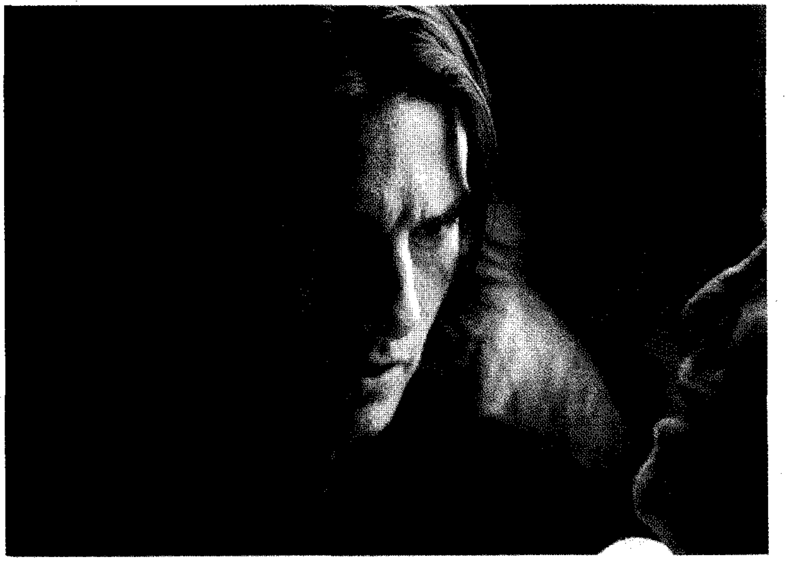
Ride With the Devil—Ang Lee's Civil War–era epic tells the story of the Bushwhackers and Jayhawkers, who fought each other on the frontier. With the adorable Tobey McGuire and Jeffrey Wright. (2 hrs. 18 mins.; R) *Art Greenwich Twin.*

★**Rosetta**—Luc and Jean-Pierre Dardenne extend their documentary-style techniques in this engrossing drama about a 17-year-old girl, played powerfully by Emilie Dequenne. In French with English subtitles. (Rainer; 11/15/99) (1 hr. 30 mins.; R) *Quad Cinema; Kew Gardens Cinemas.*

★**Run Lola Run**—Lola's boyfriend, Manni (Moritz Bleibtreu), a low-level courier for a crime boss, accidentally loses his cash delivery, and she has twenty minutes to replace it or he's kaput. (Rainer; 6/28/99) (1 hr. 21 mins.; R) *The Screening Room; CO Worldwide Cinemas.*

Previews
Rain Dance

In Paul Thomas Anderson's new film 'Magnolia,' Tom Cruise (pictured below with Jason Robards) plays a male-chauvinist guru who—when he's not holding seminars on how to get laid or doing gymnastics in visibly stuffed tighty whities—is crying on the inside over his estranged father. 'Boogie Nights' veterans Julianne Moore, William H. Macy, John C. Reilly, and Philip Seymour Hoffman round out a fine cast of disenfranchised L.A. inhabitants who seamlessly interconnect as they wend their wounded ways through the Valley in search of redemption on a most unusually rainy day. Opens December 17.



Photograph by Peter Sorel/New Line Cinema.

Simpatico—Nick Nolte and Albert Finney appear with Jeff Bridges and Sharon Stone—all deeply consumed by the past and horses—in the big-screen version of Sam Shepard's play. (1 hr. 46 mins.; R) *Opens 12/17 for a one-week run.*

The Sixth Sense—Bruce Willis, Toni Collette, a little boy with a dark ability, and a nice twist. (1 hr. 45 mins.; PG-13) *CC Village East; UA Criterion; UA Gemini; Kaufman Astoria Cinema.*

Sleepy Hollow—Tim Burton's latest creepfest is a triumph of production design, of gnarled vistas and foggy woods and slime, but the horror stays at a fairly adolescent level. Burton is in a perpetual state of Halloween. (Rainer; 11/29/99) (1 hr. 50 mins.; R) *Loews Village; Loews 19th St. East; Loews 42nd Street E Walk; Loews Kips Bay; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; Atrium; UA Movies at Staten Island.*

Snow Falling on Cedars—The screen version of David Guterson's best-seller stars Ethan Hawke as a young man in the Pacific Northwest wrestling with fifties social pressures and disappointment in love. (2 hrs. 7 mins.; PG-13) *Opens 12/22.*

★**The Straight Story**—David Lynch's affecting, meditative movie is about a stubborn codger (Richard Farnsworth) who rides his lawn mower clear across Iowa to visit an ailing, estranged brother. (Rainer; 10/25/99) (1 hr. 51 mins.; G) *CC Village East; CC Eastside Playhouse; Kew Gardens Cinemas.*

Stuart Little—A sweet, funny, dumbed-down version of E.B. White's children story. (1 hr. 23 mins.; G) *Opens 12/17.*

Sweet and Lowdown—Woody Allen's latest piece of implied self-criticism is less interesting as an artwork than as an analytic session writ large. Stars Sean Penn as a legendary fictional jazz guitarist. (Rainer; 12/13/99) (1 hr. 35 mins.; PG-13) *UA Union Square; Loews 42nd Street E Walk; Lincoln Plaza Cinemas.*

The Talented Mr. Ripley—Based on Patricia Highsmith's novel, Matt Damon plays a repressed homosexual and menacing chameleon who covets the leisurely life of a wealthy American (Jude Law) living abroad in Italy. Gwyneth Paltrow and Cate Blanchett gets mixed up in it all, too. (2 hrs. 15 mins.; R) *Opens 12/25.*

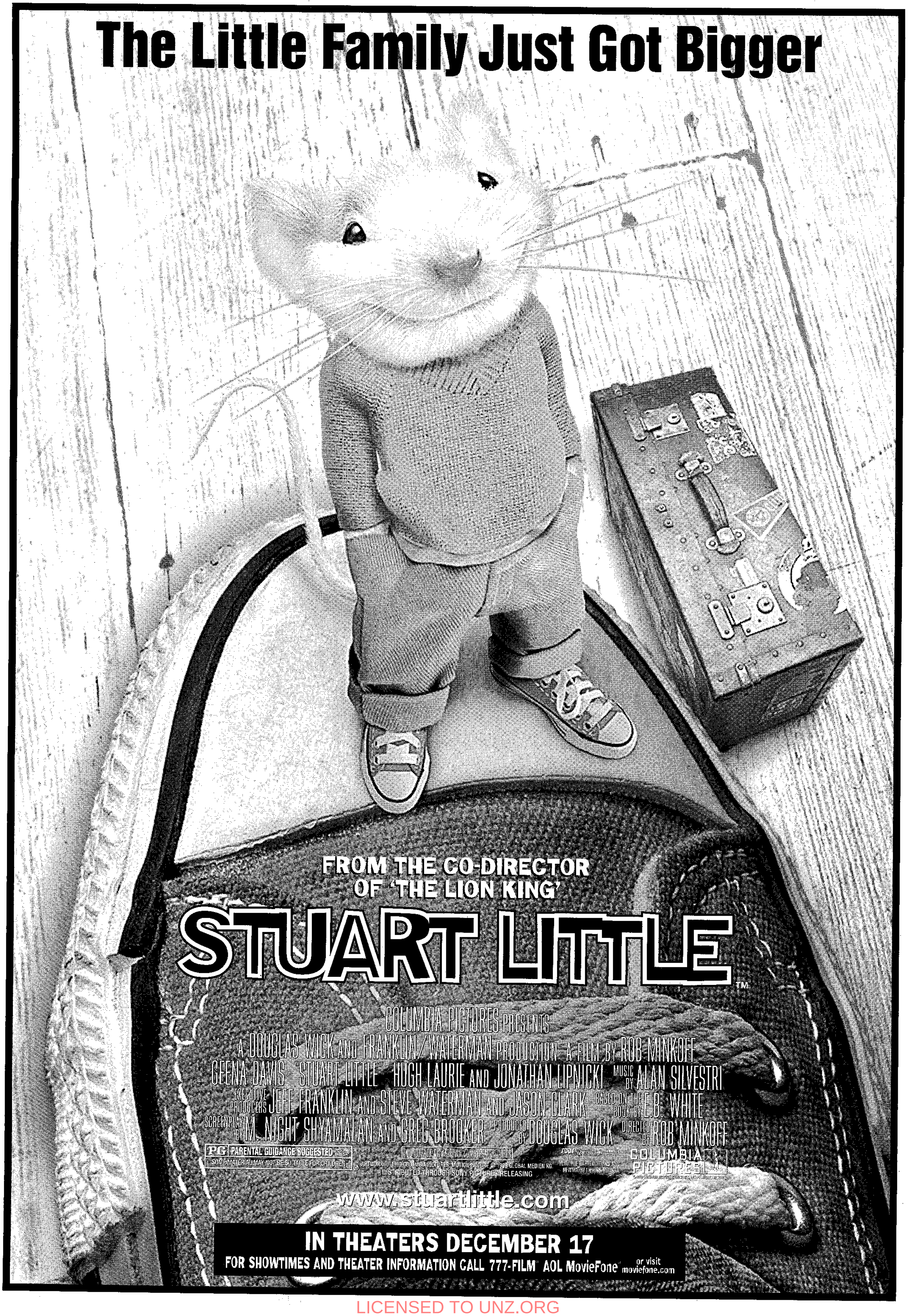
★**Three Kings**—Four soldiers go AWOL in search of stolen Kuwaiti gold bullion after the Gulf War and end up unlikely heroes. (Rainer; 10/4/99) (1 hr. 56 mins.; R) *Loews State.*

★**Titus**—See Rainer, page 161. (2 hrs. 21 mins.; R).

★**Topsy-Turvy**—See Rainer, page 159. (2 hrs. 41 mins.; R).

★**Toy Story 2**—Woody and Buzz Lightyear and the rest of the toy chest are joined by a fresh fleet of computer-generated rapscallions in this marvelous sequel. (Rainer; 12/13/99) (1 hr. 38 mins.; G) *CC Village East; Clearview's Chelsea; CC Sutton; Loews 42nd Street E Walk; Loews Kips Bay; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; Atrium; UA Movies at Staten Island.*

Tumbleweeds—Tony winner Janet McTeer is a rural southern woman who packs up her 12-year-old daughter and drives cross-country in search of a better life, or at the very least, a better boyfriend. With Jay O. Sanders and Gavin O'Connor. (1 hr. 44 mins.; PG-13) *UA*



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2 x 4—A young Irish immigrant gets caught up in the drug and drag world while working construction. (1 hr. 30 mins.; NR) *Quad Cinema.*

Virtual Sexuality—It's been a while, but apparently postpubescent science-fair fare has not bid us farewell. (1 hr. 32 mins.; R) *Kaufman Astoria Cinema.*

Wallowitch & Ross: This Moment—A documentary about the twenty-year romance between septuagenarians Bertram Ross and John Wallowitch. (1 hr. 17 mins.; NR) *Cinema Village.*

The War Zone—Actor Tim Roth makes his directorial debut with this disquieting coming-of-ager, about a boy struggling along with his less-than-happy family. (1 hr. 38 mins.; R) *UA Union Square.*

The World Is Not Enough—In this Bond movie, Pierce Brosnan, looking neither shaken nor stirred, goes through the motions with Bond babes Sophie Marceau and Denise Richards and a baddie with a bullet in his brain, played by Robert Carlyle. (Rainer; 11/29/99) (2 hrs. 8 mins.; PG-13) *UA Union Square; Clearview's Chelsea; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Kips Bay; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; Atrium; UA Movies at Staten Island.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (212-929-3350) *Cherry; Ride With the Devil.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *All About My Mother; The Cider House Rules; Cradle Will Rock; Mansfield Park; Miss Julie.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Deuce Bigalow: Male Gigolo; Princess Mononoke; The Sixth Sense; The Straight Story; Toy Story 2.*

Cinema Village—22 E. 12th St. (212-924-3363) *Cartoon Noir; 42 Up; The Limey; Wallowitch & Ross: This Moment.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *End of Days; The World Is Not Enough.*

Film Forum—209 W. Houston St. (212-727-8110) *American Movie; Black and White in Colour.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *American Beauty; Being John Malkovich; The End of the Affair; Flawless; Liberty Heights; Sleepy Hollow.*

Quad Cinema—34 W. 13th St. (212-255-8800) *La Ciudad; Felicia's Journey; Lola und Bilidikid; Rosetta; 2 x 4.* (See also "Museums, Societies, Etc.")

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *Beyond the Clouds; Buena Vista Social Club; Run Lola Run.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *Boys Don't Cry; Dogma; End of Days; Fight Club; The Green Mile; The Insider; Sweet and Lowdown; Tumbleweeds; The War Zone; The World Is Not Enough.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *The Bone Collector; Deuce Bigalow: Male Gigolo; Flawless; Music of the Heart.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *All About My Mother; Being John Malkovich; Deuce Bigalow: Male Gigolo; Dogma; End of Days; The Insider; Toy Story 2; The World Is Not Enough.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *The Green Mile.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *American Beauty; The Bone Collector; Flawless; The Messenger: The Story of Joan of Arc; Sleepy Hollow.*

Previews

He Ain't Vermin, He's My Brother

E. B. White's children's classic *Stuart Little* is the story of a mouse, born of woman, who lives near Central Park with his human family. In Hollywood, they were perhaps a little *uncomfortable* with that buried hint of bestiality, or else they just didn't think the premise was plausible, so the new film—which features the voices of Michael J. Fox as Stuart and Nathan Lane as his talking cat—has arranged for Stuart to be adopted. Which makes much more sense. Starts December 17.

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *The Bachelor; Being John Malkovich; The Cider House Rules; Cradle Will Rock; Dogma; End of Days; The Green Mile; The Insider; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Diamonds; The Insider; The Limey.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Cider House Rules.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *The Straight Story.*

CC Sutton—205 E. 57th St. (212-759-1411) *Deuce Bigalow: Male Gigolo; Toy Story 2.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Dogma.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *End of Days.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Green Mile.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Double Jeopardy; The House on Haunted Hill; Bringing Out the Dead; The Omega Code; Run Lola Run; Stir of Echoes.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *The Bone Collector; Cradle Will Rock; Dogma; End of Days; Flawless; Sleepy Hollow; Sweet and Lowdown; Toy Story 2; The World Is Not Enough.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The Green Mile.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Beauty; Being John Malkovich; The Insider; Pokémon: The First Movie; Three Kings.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Mansfield Park.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *The Best Man; Deuce Bigalow: Male Gigolo; Fight Club; Hell's Kitchen; Light It Up; The Sixth Sense.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Deuce Bigalow: Male Gigolo; The Insider; Toy Story 2.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *American Beauty.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *End of Days; Flawless; Liberty Heights; Miss Julie; Tumbleweeds; The World Is Not Enough.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *The Bone Collector; Flawless.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Being John Malkovich.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *The Bone Collector; Sleepy Hollow.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *American Beauty; End of Days; The Green Mile; Sleepy Hollow; The World Is Not Enough.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Dogma.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *The End of the Affair; The Sixth Sense.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Tumbleweeds.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *The Green Mile; Sleepy Hollow.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *End of Days; The World Is Not Enough.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *All About My Mother; Boys Don't Cry; Felicia's Journey; Sweet and Lowdown.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Deuce Bigalow: Male Gigolo; End of Days; Toy Story 2; The World Is Not Enough.*

New Coliseum—701 W. 181st St. (212-740-1545) *Deuce Bigalow: Male Gigolo; End of Days; Toy Story 2; The World Is Not Enough.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *End of Days; Pokémon: The First Movie; Sleepy Hollow.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *American Beauty; Being John Malkovich; The Bone Collector; The Cider House Rules; Cradle Will Rock; Dogma; The End of the Affair; Flawless; The Green Mile; The Insider; Liberty Heights; Sleepy Hollow.* (See also "Museums, Societies, Etc.")

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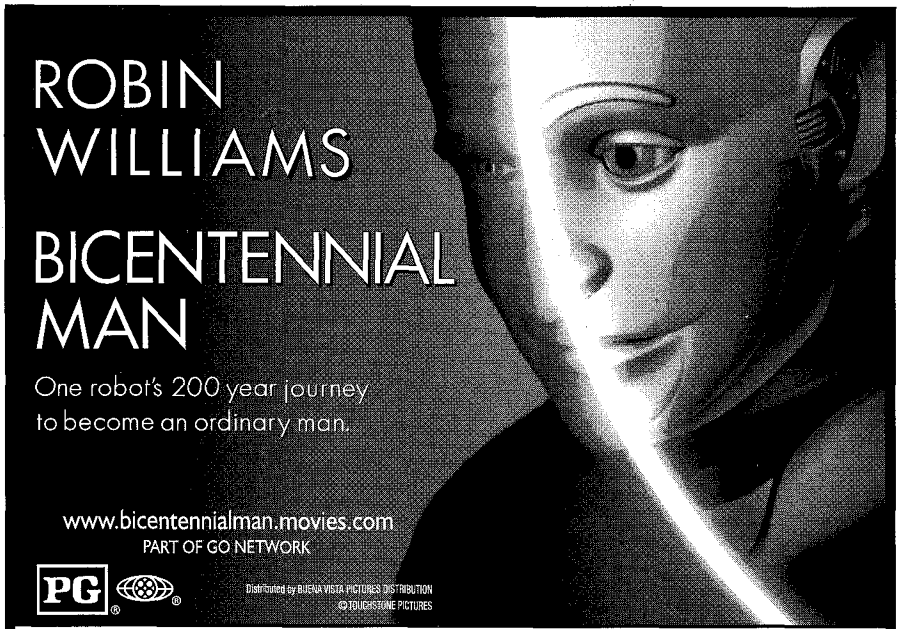
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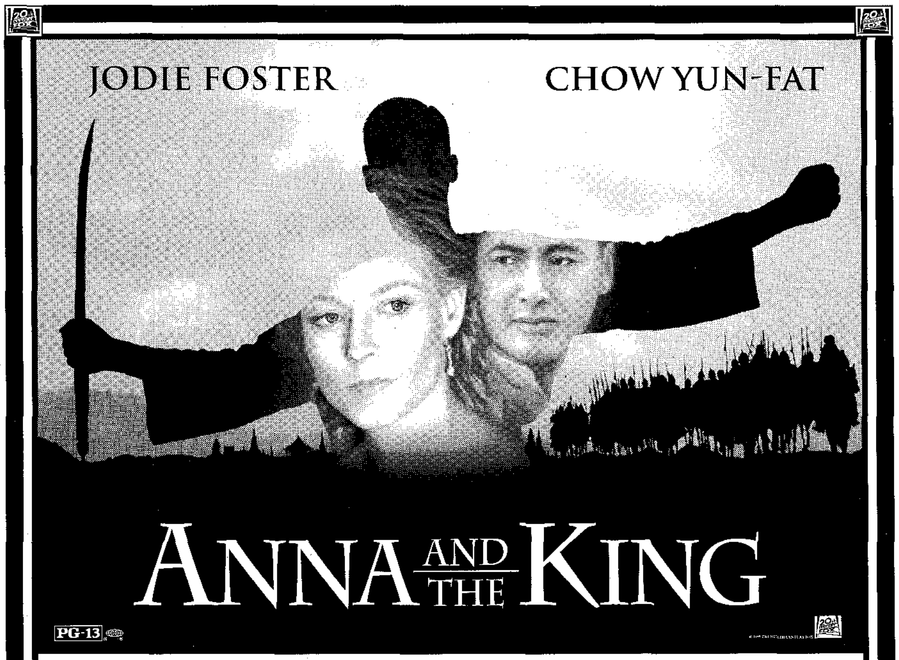

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777-FILM #791

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Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Best Man; The Bone Collector; Deuce Bigalow: Male Gigolo; End of Days; Flawless; The Green Mile; Light It Up; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *The Bone Collector; Deuce Bigalow: Male Gigolo; End of Days; The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *The Best Man; The Bone Collector; Deuce Bigalow: Male Gigolo; End of Days; Flawless; The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *American Beauty; Being John Malkovich; Dogma.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Deuce Bigalow: Male Gigolo; End of Days; Toy Story 2.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Being John Malkovich; Dogma; The Green Mile; Pokémon: The First Movie; Toy Story 2; The World Is Not Enough.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *End of Days; Toy Story 2; The World Is Not Enough.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Best Man; The Bone Collector; Deuce Bigalow: Male Gigolo; End of Days; The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

Pavilion—188 Prospect Park West (718-369-0838) *End of Days; Flawless; The Green Mile; Liberty Heights; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Deuce Bigalow: Male Gigolo; End of Days; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *The Green Mile; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *The Bone Collector; Deuce Bigalow: Male Gigolo; End of Days; Flawless; The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

Queens

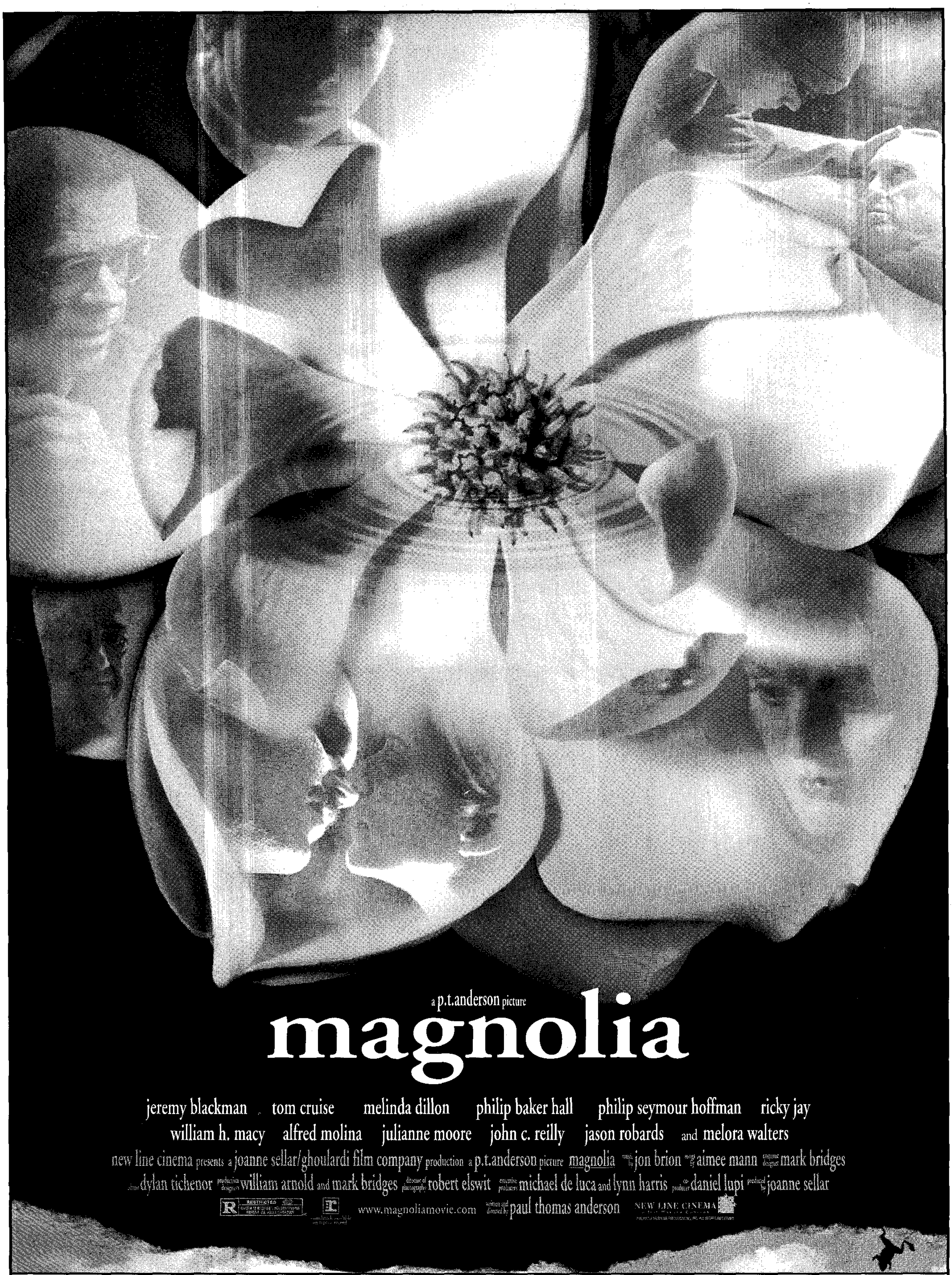
Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *End of Days; The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Deuce Bigalow: Male Gigolo; Princess Mononoke; Sleepy Hollow; Toy Story 2.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *The Bone Collector; Deuce Bigalow: Male Gigolo; End of Days; The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*



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magnolia

jeremy blackman tom cruise melinda dillon philip baker hall philip seymour hoffman ricky jay
william h. macy alfred molina julianne moore john c. reilly jason robards and melora walters

new line cinema presents a joanne sellar/ghoulardi film company production a p.t.anderson picture magnolia music by jon brion songs by aimee mann costume designer mark bridges
editor dylan tichenor production designers william arnold and mark bridges director of photography robert elswit executive producers michael de luca and lynn harris co-producer daniel lupi produced by joanne sellar

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www.magnoliamovie.com written and directed by paul thomas anderson NEW LINE CINEMA

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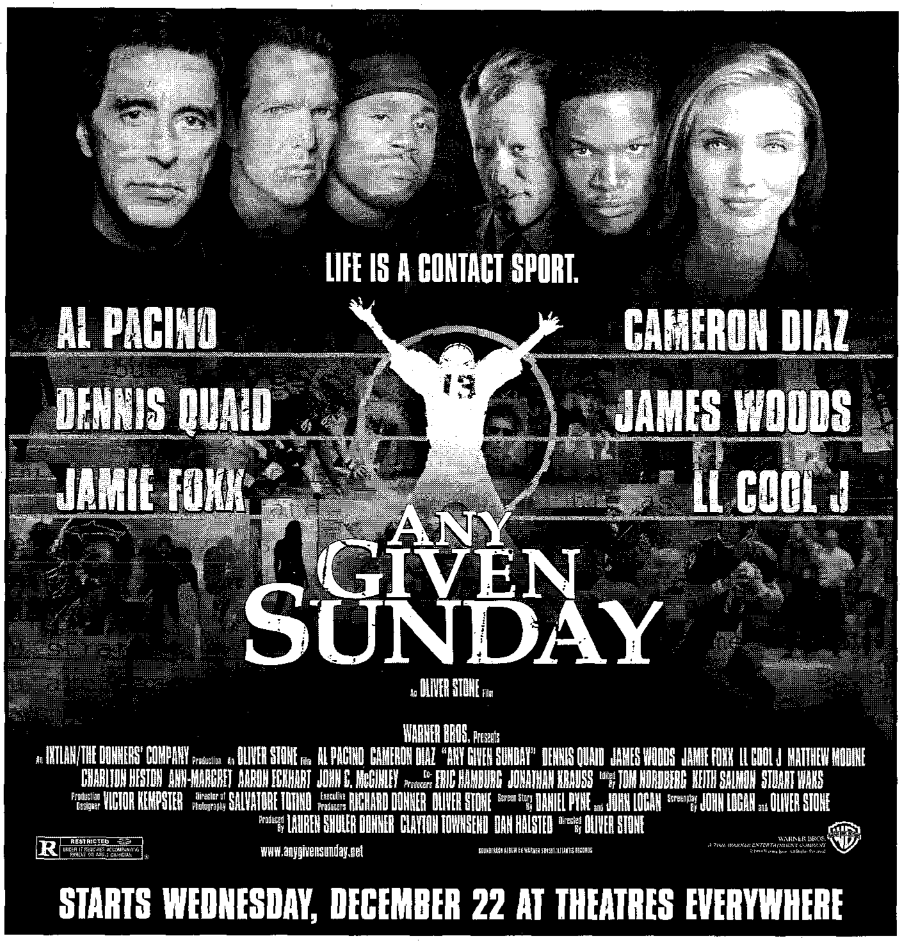

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STARTS WEDNESDAY, DECEMBER 22 AT THEATRES EVERYWHERE

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *End of Days; The Green Mile; Sleepy Hollow.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *American Beauty; Being John Malkovich; The Bone Collector; Dogma; Double Jeopardy; The Insider; Music of the Heart; Pokémon: The First Movie; The Sixth Sense; Toy Story 2; Virtual Sexuality; The World Is Not Enough.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *The Adventures of Elmo in Grouchland; American Beauty; The Best Man; Boys Don't Cry; The Omega Code; Rosetta; The Straight Story.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Dogma; End of Days; The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Anywhere but Here; The Insider; Music of the Heart; Train of Life.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Deuce Bigalow: Male Gigolo; Toy Story 2.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Deuce Bigalow: Male Gigolo; End of Days; Flawless; The Green Mile; Sleepy Hollow.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *The Bone Collector; Dogma.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *The Bone Collector; Deuce Bigalow: Male Gigolo; End of Days.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *Being John Malkovich; End of Days; Flawless; The Green Mile; Liberty Heights; Pokémon: The First Movie; The World Is Not Enough.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Anywhere but Here; The Bone Collector; End of Days; Sleepy Hollow.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *The Bone Collector; End of Days; The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Toy Story II; Anywhere but Here; Being John Malkovich; The Bone Collector; End of Days; The Green Mile; The Insider; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

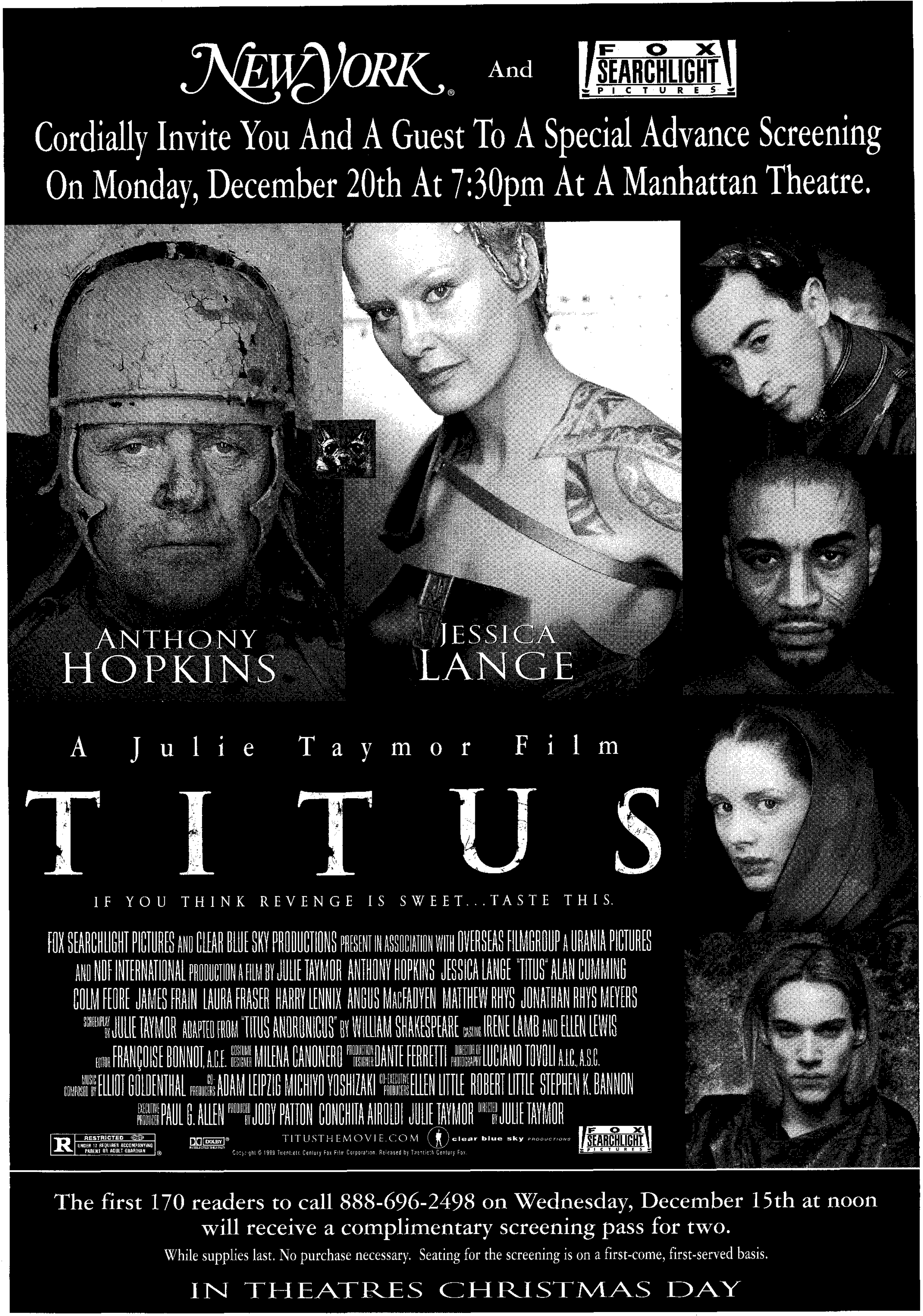
UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *End of Days; The Green Mile; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *The Bone Collector; Deuce Bigalow: Male Gigolo; Dogma; End of Days; Flawless; The Green Mile; Pokémon: The First Movie; Sleepy Hollow; Toy Story 2; The World Is Not Enough.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Evening Screenings" every Friday through Sunday: *My Best Fiend*. Through 1/2/00: "The Future Is Now." 12/18: *Blade Runner* (1982); *Alphaville* (1965) preceded by *La Jetée* (1962). 12/19: *Fahrenheit 451* (1966); *Alphaville* and *Le Jetée*. 12/26: *Sleeper* (1973); *Planet of the Apes* (1968). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—12/15: *The Port of Last Resort/Zuflucht in Shanghai* (1998); *Memory of Berlin* (1998). Also 12/15: "New Filmmakers" shorts: *The Maze; Driving Beat; SPC 2000; Get Rhythm*. Feature: *Kin*. 12/16–12/19: "Maria Montez Festival." 12/22: "New Filmmakers" shorts: *Dolly Does New*



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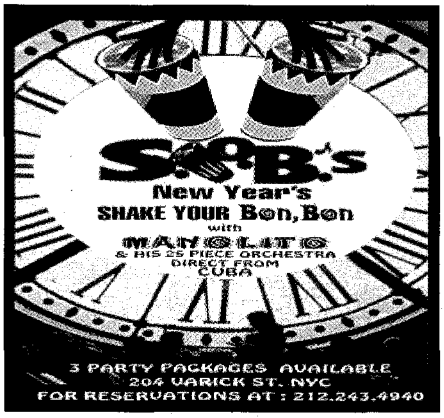

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Series

The End Is Near

Just in case the reports of imminent Y2K global bedlam aren't grim enough for you, the American Museum of the Moving Image has programmed a retrospective of classic dystopian fantasies, including François Truffaut's *Fahrenheit 451* and Ridley Scott's *Blade Runner* (pictured) to rattle our cage even more. "The Future Is Now" runs through January 2. (See "Museums, Societies, Etc.")

York; Water Edge; Hello Titty; Dysfunctional. Feature: *Whipped.* 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—Mondays through 1/10: "Frank Capra: A Vision of the 30s." 12/13: *Broadway Bill* (1934). 12/20: *Mr. Deed's Goes to Town* (1936). 12/27: *Lost Horizon* (1937). 12/14: *Amarcord* (1974). 12/15: *Mother and Son* (1997). 12/16: *The Piano* (1993). 12/17: *For a Few Dollars More* (1966). 12/18: *They Drive by Night* (1940). 12/19: *The Maltese Falcon* (1941). 12/21: *8½* (1963). 12/22: *Second Circle* (1990). 12/23: *Blue Collar* (1978). 12/24–12/25: *Monty Python's Life of Brian* (1979). "The Laughton Centennial." 12/26: *The Big Clock* (1948). 30 Lafayette Avenue, Brooklyn. (718-623-2770).

Cinema Classics—12/12–12/15: *Night of the Hunter* (1955). 12/16: *Sixteen Candles* (1984). 12/17–12/19: *True Romance* (1993). 12/20–12/22: *Psycho* (1960). 12/23–12/24: *The Breakfast Club* (1985). 12/25–12/28: *A Clockwork Orange* (1971). 332 E. 11th St.; $5. Call 212-675-6692 for info.

Different Light—12/19: *The Pajama Game* (1957). 12/26: *The Glass Bottom Boat* (1966). 7 P.M. 151 W. 19th St. (212-989-4850); free.

Film Forum—Through 1/13: "Columbia 75." 12/14: *Bite the Bullet* (1975); *The Horsemen* (1971). 12/15: *In a Lonely Place* (1950); *Knock on Any Door* (1949). 12/16: *The Reckless Moment* (1949); *Dead Reckoning* (1947). 12/17–12/18: *The Collector* (1965); *Bonjour Tristesse* (1958). 12/19: *The Professionals* (1966); *3:10 to Yuma* (1959). 12/20: *Born Yesterday* (1950); *The Owl and the Pussycat* (1970). 12/21: *The Front and the Critic* (1976); *Happy Birthday, Wanda June* (1971). 12/22–12/24: *Picnic* (1955); *Bell, Book and Candle* (1958). 12/25–12/26: *Bye Bye Birdie* (1963); *Cat Ballou* (1965). 12/27: *The Awful Truth* (1937); *Holiday* (1938). 209 W. Houston St. (212-727-8110); $9.

Film Society of Lincoln Center—(The Walter Reade Theater)—Through 12/24: "Spanish Cinema Now." 12/14: *The Blonde at the Bar.* 12/15: *Ocaña, An Intermittent Portrait* (1978); *What It's All About* (1987). 12/16–12/17: *Lisbon; Between Your Legs.* 12/18: *Babaouo; Jealousy; Flowers From Another World.* 12/19: *Flowers From Another World; The Cherry Tree* (1998); *Jealousy.* 12/20: *Babaouo; The Cherry Tree; Rapture* (1979). 12/21: *Flowers From Another World; Rapture.* 12/22: *Actresses* (1997); *Caresses* (1997). 12/23–12/24: *Pepe Guindo* (1998); *Washington Wolves; Black Tears.* 12/26: "Golden Silents," featuring *Peter Pan* (1924). 12/27–12/28: *Underground* (1997). 12/16: "Independents' Night." *Night Waltz: The Music of Paul Bowles.* 12/18–12/19: "Movies for Kids," featuring *Rasmus and the Vagabond* (1981). 65 W. 65th St., plaza level (212-875-5600); regular screenings $8.50–$15; "Movies for Kids" $3.

Museum of Modern Art—Through 12/19: "FilmFest." 12/14: *Silver Heads* (1998). 12/16: *Pavel and Lyalya.* 12/17: *Checkpoint* (1998); *Letters Not About Love* (1998). 12/18: *Guard Me, My Talisman* (1986); *The Flight of the Bee* (1998). 12/19: *Sreda, 19.07.1961* (1997); *Pavel and Lyalya.* Through March 2000: "From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years, 1893–1928." 12/20: *Hamlet* (1920). 12/21: *The Greatest Question* (1919). *The Parson's Widow* (1920). 12/23: *The Jack-Knife Man* (1920); *The Ten Commandments* (1923); *The Golem* (1920). 12/24: *The Ten Commandments; The Crazy Ray* (1923). 12/27: *The Wonderful Wizard of Oz* (1910) and *The Patchwork Girl of Oz* (1914); *The Blue Bird* (1918). 11 W. 53rd St. (212-708-9400); free with $9.50 admission.

New York Public Library—12/15: "A Tribute to Shirley Temple," featuring *Wee Willie Winkie* (1937). 12/16: "Viewpoint . . . Recent Productions From Third World Newsreel." *Claiming Open Spaces* (1995); *The #7 Train: An Immigrant Journey; Yari Yari . . . Black Women Writers and the Future.* Through 12/30: "Opera on Film." 12/22: *Hansel and Gretel* (1954). 12/23: *Moses and Aaron* (1975). Donnell Media Center, 20 W. 53rd St. (212-621-0619); free.

Ocularis—12/19–12/20: *The Seventh Seal* (1957). At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn; 718-388-8713. $7.

Quad Cinema—"The Hubley Studio Series." Quad Cinema, 34 W. 13th St. (212-255-8800); $8 for adults, $5 for kids and seniors.

Sony Lincoln Square's IMAX—*Siegfried & Roy: The Magic Box; Across the Sea of Time; T-Rex: Back to the Crustaceous; Encounters in the Third Dimension; The IMAX Nutcracker; Into the Deep; The Old Man and the Sea.* Sony Lincoln Square, 1998 Broadway, at 68th St. (50-LOEWS#638).

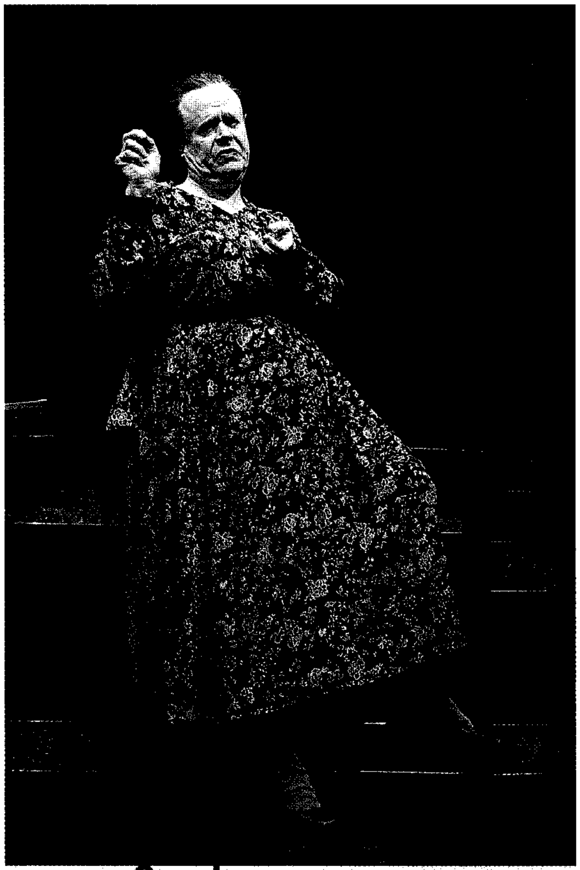
The Screening Room—12/17–12/23: "Raising Caine: The Films of Michael Caine." 12/17: *Dressed to Kill* (1980); *Deathtrap* (1982). 12/18: *Get Carter* (1971); *Pulp* (1972). 12/19: *The Man Who Would Be King* (1975); *Zulu* (1964). 12/20: *The Ipcress File* (1965); *Billion Dollar Brain* (1967). 12/21: *Dirty Rotten Scoundrels* (1988); *The Italian Job* (1969). 12/22: *Educating Rita* (1983); *Alfie* (1966). *Hannah and Her Sisters* (1986); *Little Voice* (1998). Fridays and Saturdays at midnight: *Love God.* Sunday Brunch: *Breakfast at Tiffany's* (1961). Sunday afternoons: *Willy Wonka and the Chocolate Factory.* Call theater for info. 54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons).

YWCA Cine-Club—12/18–12/19: *Brother Carl* (1971). Susan Sontag will introduce the 12/18 screening. 610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers.

Photograph from Photofest.

theater

Elsa Edgar...Asking and Telling...Kiki & Herb



Opening Nice Dish

In *Elsa Edgar,* playwright-actor Bob Kingdom (above), best known for his one-man pieces on Dylan Thomas and Truman Capote, channels the spirits of two gossip queens: newspaper columnist Elsa Maxwell and J. Edgar Hoover. In previews for a December 15 opening at Primary Stages. (See "Off Broadway.")

Photograph by James Leynse.

Broadway

Previews and Openings

Amadeus—Michael Sheen purrs, hisses, and farts as Mozart, while David Suchet (best known as Agatha Christie's Hercule Poirot on *Mystery!*) plays his conniving nemesis. Peter Hall directs Peter Schaffer's play. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/15 opening. *Music Box Theatre, 239 W. 45th St. (212-239-6200).*

The Dead—Transferred from Playwrights Horizons, a musical adaptation of the short story by James Joyce, featuring a magnificent and diverse cast (which includes Christopher Walken, Blair Brown, Stephen Spinella, John Kelly, and Marni Nixon) and the plaintive Irish melodies of Shaun Davey. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opens 12/14. Through 2/20/00. *Belasco Theatre, 111 W. 44th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Whole lotta Mason, very little Bard. $65–$55. Tues.–Sat. at 8, Sun. at 3. In previews for a 12/30 opening. *Golden Theatre, 252 West 45th St. (212-239-6200).*

Waiting in the Wings—Lauren Bacall and Rosemary Harris star in the Broadway premiere of Noël Coward's sassy senior-citizen saga. $25–$70. Call for schedule. In previews for a 12/16 opening. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Soap diva Susan Lucci replaces Peters 12/23–1/16. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Andrea McArdle blanches and blushes as the fair maiden; Steve Blanchard roars and repents as the Beast. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Now and for the foreseeable future. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan. $20–$80. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Epic Proportions—Cutie Kristin Chenoweth gets her own vehicle in this comedy about old-time Hollywood filmmaking. $45–$65. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this adaptation, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director. $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band, the revue traces the history of the blues. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kat and the Kings—An all-black doo-wop group's struggle for recognition in South Africa. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie will interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical—for a generation obsessed with the backstage canoodling of celluloid Shakespeareans like Paltrow and DiCaprio. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical,* mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon: 12/1/97.) $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Marie Christine—In Michael John LaChiusa's anticipated new musical, Audra McDonald plays a passionate woman in love with a sea captain (Anthony Crivello), against the backdrop of late-nineteenth-century New Orleans and Chicago. Sherry

Onstage

Surviving Santa

You hear enough holiday Muzak while pushing your cart through Kmart, waiting on hold, or window-shopping at Macy's. So why spend good gift money on cheesy tunes that will be forced down your ears one way or another anyway? If all that syrupy love and compassion has you feeling like an elf on the verge of a wildcat strike, you might want to treat yourself to a night of festivities that are a little less ordinary. Tinseltime stars like Jackie Beat (top left), Kiki & Herb (top right), and Cookie and Korquie (bottom) have proven that if the holidays truly "bless us, every one," then the season also blesses drag queens, trannies, satirists, and even intrepid Broadway choreographers. So here's a seasonal-schmaltz-survival guide with a no-"Noel" guarantee. **LOGAN HILL**

THE PLAY (ON WORDS)	THE (TWISTED) THING
KIKI & HERB: DO THEY KNOW IT'S CHRISTMAS? Most nights at 8, through 12/29. Fez, 380 Lafayette St. (212-462-9077). $12.	The off-beat standard by which all downtown acts are judged. Justin Bond and Kenny Mellman ricochet from heartwarming to head-banging, from campy carols to oddly appropriate tunes by the likes of Pink Floyd and the Bee Gees.
WHO YOU CALLIN' HO HO HO! 12/17–12/19 at 9. Joe's Pub, 425 Lafayette St. (212-239-6200). $25.	Loudmouthed lesbian comic and scat caroler Lea DeLaria hates Christmas and, maybe, you. Dress code: no cute stockings, no Santa-shaped brooches, and please, don't arrive with bells on.
HOW THE BITCH STOLE X-MAS! Sun. at 8 and 10:30, through 12/19. Fez, 380 Lafayette St. (212-462-9077). $10.	In songs like "Sleigh Ride in Leather With You," Jackie Beat wonders if she's a Grinch because her "Payless pumps are too tight" or because her organ is "two sizes too small."
TIMES SQUARE ANGEL 12/19 at 2. Theatre for the New City, 155 First Ave. (212-254-1109). $20.	In the staged reading of his 1985 underground classic, drag legend Charles Busch emotes as a Scrooge-like nightclub chanteuse saved by an angel in gritty forties New York.
A COOKIE KORQUIE CHRISTMAS Thurs.–Sun. at 8 through 12/19. Vital Theatre Co., 432 W. 42nd St. (212-592-4508). $15.	Hostesses Cookie (Jeffrey Criddle) and Korquie (Michael Schloegl) Eskimo-kiss and twinkle their mistletoes in numbers like "Snow Queen Ballet."
A CHRISTMAS CAROL Call for schedule. Through 12/30. Theater at Madison Square Garden, Seventh Ave. at 32nd St. (212-307-4111.) $24–$92.	Sure, it's mainstream, but Susan Stroman's choreography is truly surreal, with pirouetting fruits and pies and high-kicking, gift-wrapped chorines. And what's the real deal with the Fezziwigs, anyway?

Boone replaces McDonald for Wed. and Sat. matinees. $40–$75. Tues.–Sat. at 8. Sun. at 3. *Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Minnelli on Minnelli—Liza's tribute to her late father, Vincente. $35–$125. Tues.–Sat. at 8, 12/26 and 1/2/00 at 3. Through 1/2/00. *Palace Theatre, 1564 Broadway, at 47th St. (212-307-4100).*

Miss Saigon—The adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Eleven leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

The Price—James Naughton directs Arthur Miller's 1968 family drama, starring Jeffrey DeMunn, Bob Dishey, Lizbeth Mackay, and Harris Yulin. $25–65. Tues.–Sat. at 8. Wed. and Sat. at 2. Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Putting It Together—The Stephen Sondheim musical revue roars back with enough big-name talent to fill a basketball squad. Carol Burnett, George Hearn, John Barrowman, Ruthie Henshall, and Bronson Pinchot star. The bench is strong, too: Kathie Lee Gifford will replace Burnett on Tuesdays starting Dec. 7. $30–80. Tues.–Sat. at 8, Sat. at 3, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

The Rainmaker—In this revival of N. Richard Nash's family drama, Woody Harrelson plays a drawling, garrulous Starbuck, a con artist who tries to bring rain and fantasy to a parched farm. Also starring Jayne Atkinson. $25–$65. Tues.–Sun. at 8. Wed., Sat., and Sun. at 2. *Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.*

Saturday Night Fever—Bee Gees! $30–$80. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

The Scarlet Pimpernel—Frank Wildhorn's celebration of romance, fabric, and the guillotine returns, after a wee summer hiatus. Carolee Carmello, who nabbed a 1999 Tony nomination for her moving performance as Lucille Frank in *Parade,* takes over the female lead. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—A blues and rock 'n' roll revue, drawn from the songbook of Jerry Leiber and Mike Stoller. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. Through 1/16/00. *The Virginia Theatre, 245 W. 52nd St. (212-239-6200). 2 hrs. 10 mins.*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Tango Argentino—Not to be confused with the more recent musical *Forever Tango* or the films *The Tango Lesson* or *Tango,* this dance-musical spurred a Latin-dance revival when it hit Broadway in 1985 and scored Tony nominations for Best Musical, Best Choreography, and Best Director. Nearly 30 dancers attempt to distinguish themselves from the teeming, twirling masses. $25–$75. Call for schedule. *Gershwin Theatre, Broadway at 51st St. (212-307-4100).*

Off Broadway

Previews and Openings

Adam Baum and the Jew Movie—In a surprising Blue Light production, Ron Liebman plays a Jewish movie producer who asks a Gentile screenwriter to pen a script for a movie about anti-Semitism during the golden age of Hollywood cinema. Ron Liebman stars. $30. Tues.–Sat. at 8, Sat. at 2, Sun. at 5. *McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).*

Another American: Asking & Telling—Don't ask, don't tell? Marc Wolf does both. $35. Tues.–Sat. at 8, Sun. at 3 and 7. In previews for a 12/16 opening.

Photographs: top left, Aaron Beat; top right, Kent Pell; bottom, courtesy of Sun Productions.

Through 2/6/00. *The New Group at Theatre @ St. Clements, 423 W. 46th St. (212-279-4200).*

Bomb-itty of Errors—A funky-fresh "add-rap-tation" of the Bard's classic. $20–$35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Opens 12/12. *45 Bleecker, 45 Bleecker St., at Lafayette St. (212-307-4100).*

Elsa Edgar—Bob Kingdom's new production. Call for schedule; most nights at eight. In previews for a 12/15 opening. Through 1/16/00. *Primary Stages, 354 W. 45th St. (212-333-4052).*

Hamlet—Liev Schreiber, hailed by many as his generation's finest Shakespearean actor, stars in the Public Theater's new production, featuring Colm Feore and Diane Venora. $45. Tues.–Sat. at 8, Sun. at 2, and some Sunday evenings. In previews for a 12/19 opening. *The Public Theater, 425 Lafayette St. (212-239-6200).*

Home of the Brave—Robert Sella, who delivered a terrific, twitchy performance as Clifford in *Sideman*, plays a Jewish GI in the South Pacific who suffers from anti-Semitism and loneliness in Arthur Laurents' classic. $35–$40. Tues.–Thurs. and Sat. 8, Sun. at 7, Wed. and Sun. at 2. *Jewish Repertory Theatre at Playhouse 91, 316 E. 91st St. (212-831-2000).*

Lobster Alice—In Kira Oblensky's surreal comedy, a big studio Hollywood animator (Reg Rogers) clashes with painter Salvador Dali (David Patrick Kelly). Also starring Jessica Hecht. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Previews begin 12/17 for a 1/9/00 opening. Through 1/23/00. *Playwrights Horizons' Anne G. Wilder Theatre, 416 W. 42nd St. (212-279-4200).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$80. Mon., Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Previews begin 12/8 for a 12/19 opening. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

True History and Real Adventures—Kathleen Chalfant, last seen in *Wit*, is back, and everyone is anxious to see if she'll be adored again when she returns to the stage in Sybille Pearson's new play. As excited as the rest of us, Angela Goethals plays a young Scottish woman who leads a ragtag band of teens on a cross-country road trip out West, where they finally meet Calamity Jane, played by Chalfant. $45. Call for schedule. In previews for a 12/13 opening. *Vineyard Theatre, 108 E. 15th St. (212-353-0303).*

Now Playing

Ancestral Voices—A. R. Gurney's family story about divorce in a Buffalo family returns to Lincoln Center, with a rotating cast of Broadway veterans assuming the key roles, This is a reading only. $45. Sun. at 7:30, Mon. at 8. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

Carrin Beginning—In 1927, a group of pubcrawlers encounter "the last of the great bards of Ireland," in W. August Schulenberg's new play. Presented by Riverside Stage Company. $32.50. Mon. at 8, Wed.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. *Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $35–$45. Tues.–Fri. at 8; Wed. at 2:30, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

The Country Club—This play by Drama Dept. artistic director Douglas Carter Beane about Wasps in their late twenties who hang out in the Cub Room of a provincial Pennsylvania country club is both funny and moving, devilishly well observed, and niftily constructed. (Simon: 10/4/99.) Jessica Stone has replaced Amy Sedaris. $30. Tues.–Fri. at 8, Sat. at 3 and 8. *Greenwich House Theatre, 27 Barrow St. (212-239-6200).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for visiting teens, college kids, and theatrical thrillseekers. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—In their Connecticut home, Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Exact Center of the Universe—If you're in the mood for a delightful, old-fashioned, well-made play, look no further than this one by Joan Vail Thorne. It concerns one of those prim yet feisty southern matrons, Vada Love Powell, and her middle-aged son Apple, whom she just about turned into a sissy, until he meets two extraordinary young women. *Center* tickles with its juicy dialogue and zesty characters. As Vada, Frances Sternhagen is good enough to eat. (Simon: 4/19/99.) $17.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. *Century Theatre, 111 E. 15th St. (212-239-6200).*

An Experiment With an Air Pump—Shelagh Stephenson's play deals with two groups of people in the same house in 1799 and 1999. One of the latter is descended from the former, and something strange connects the two groups. "Aha," you say, "she got that from Tom Stoppard's *Arcadia*." Yes, and she makes no bones about it. Stephenson does a good job, which is what matters. Her play concerns stubborn problems: head versus heart, art versus science, the souring of love in marriage, the tantalizing survival of the past, and the transience or persistence of both fame and infamy. (Simon: 11/15/99.) $50. Tues.–Fri. at 8, Sat. and Sun. at 2:30, Sun. at 7. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fuddy Meers—This is a deftly zany absurdist comedy by David Lindsay-Abaire, a young but already much-produced playwright. The heroine, Claire, suffers from psychogenic amnesia, waking up every morning as a blank slate, on which her husband and Kenny, her teenage son from a former marriage, must imprint the facts of her life, only to have her forget them overnight. The evening explodes with laughter, magisterially provided by Robert Stanton, J. Smith-Cameron, Keith Nobbs, Patrick Breen, Marylouise Burke, Mark McKinney, and Lisa Gorlitsky. (Simon: 11/15/99.) $40. Tues.–Sat. at 7:30. Sat. and Sun. at 3. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

Ghosts—Henrik Ibsen's family tragedy, featuring Kathleen Garrett. Directed by J. C. Compton. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 8. *Century Center Ballroom Theatre, 111 E. 15 St. (212-279-4200).*

Give Me Your Answer, Do!—The Roundabout presents the New York premiere of Brian Friel's most recent play, about the rivalries between two writers—one with success and no self-respect, the other with self-respect and no success. $55. Tues.–Sat. At 7:30. Wed., Sat., and Sun. at 2:30. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization and tabloid fame through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics; now starring Ally Sheedy. $19.99–$49.50. Mon., Wed., Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10. Sun. at 7. Opened: 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

Hurricane—Naked Angels and Classic Stage Company present Erin Cressida Wilson's new comic critique of sex in the U.S. $12. Thurs. at 8, Fri. and Sat. at 7:30 and 10:30, Sun. at 7. Through 12/19. *Classic Stage Company, 136 E. 13th St. (212-677-4210).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$52.50. Mon. and Tues. at 8, Wed. at 2:30, Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Ice Island: The Wait for Shackleton—Marjorie Duffield's new play documents the lives of a group of men stranded in Antarctica. Lori Steinberg directs. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Melting Pot Theatre, 311 W. 43rd St. (212-279-4200).*

If Memory Serves—Elizabeth Ashley stars in a new comedy about a sitcom mom who receives unexpected press when her son (Sam Trammell) reveals family scandals that would put the Barrymores to shame. $47.50–49.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

Inappropriate—The Desisto School's musical teenagers return to Manhattan to show those fuddy-duddies over at *Rent* what youth sounds like today. $30–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/15/00. *Theatre Row Theatre, 424 W. 42nd St. (212-279-4200).*

John Gabriel Borkman—Pearl Theatre presents Henrik Ibsen's tough drama. Directed by Shepard Sobel. $26–33. Tues., Thurs.–Sat. at 8, Wed., Sat. and Sun. at 2. *Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).*

Jolson & Co.—Al Jolson's memory thrives in this new musical adaptation starring Stephen Mo Hanan. $40. Tues.–Sat. at 8, Wed. and Sat. at 2:30. Through 1/2/00. *Theatre at Saint Peter's, 619 Lexington Ave., at 54th St. (212-239-6200).*

Keep Bangin'—Soft-shoe-shufflin' Savion Glover directs the talented bucket drummers of *Bring in 'Da Noise, Bring in 'Da Funk*. $20–$40. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Players Theatre, 115 Macdougal St. (212-239-6200).*

A Klezmer's Tale: Yoshke Muzikant—Now that klezmer's overrun hipster joints in the Lower East Side, Eleanor Reissa directs a Folksbiene Yiddish Theatre production that sketches the life of poet and musician Muzikant. Starring Mina Bern. $30–$35. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun.

Holiday Ground Rules:

Note: Please call individual theaters for special holiday schedules. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

at 2 and 5:30. Through 1/16/00. *Theatre Four, 424 W. 55th St. (212-239-6200).*

Last Train to Nibroc—Arlene Hutton's two-character romantic comedy, set in Kentucky during World War II. Michael Montel directs. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Maybe Baby, It's You—After their successful run at the Currican Theatre earlier this summer, playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this well-reviewed romantic comedy. $35–$47.50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 6. *SoHo Playhouse, 15 Vandam St. (212-239-6200).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).*

Morning, Noon and Night—Spalding Gray (*Swimming to Cambodia* and *Monster in a Box*) explores a day with his beloved family. $25–$45. Sun. and Mon. at 7:30. *Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., Thurs., and Fri. at 8; Sat. at 7 and 10; Sun. at 3 and 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Over the River and Through the Woods—Joe DiPietro's comedy about four meddling Italian-American grandparents. $47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel. (Simon: 12/15/97.) $20–$55; optional dinner ninety minutes before curtain. Mon. at 8, Wed. at 2:30 and 8, Thurs.–Sat. at 8, and Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 327 W. 44th St. (212-239-6200).*

Shyster—In this star-bright production of Bryan Goluboff's play, a young Israeli man battles a black tenant over the legacy of his father's building. Featuring Fisher Stevens, Annabella Sciorra, and Phyllis Newman; directed by Dante Albertie. $35. Tues.–Sat. at 8, Sat. at 3, Sun. at 5. *Blue Heron Arts Center, 121 E. 24th St. (212-279-4200).*

Space—*See Simon, page 164.* Tina Landau's meditation on mortality, spirituality, and the limits of science. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. *Joseph Papp Public Theater, 425 Lafayette St (212-239-6200).*

Squonk—Props, puppetry, and percussion in the East Village's newest theater. $20–$45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Bleecker East Theatre, 49 Bleecker St. (212-239-6200).*

Stars in Your Eyes—Lost souls find love in this Kennedy-era musical. $49.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).*

Thwak—"We are bringing mime into the new millennium," proclaims one of the hilarious, kinetic Australian Umbilical Brothers. "And how are we doing it? With sound." $15–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Opening

Show and Tell

In the one-man performance piece *Another American: Asking & Telling,* actor-playwright Marc Wolf breaks a basic military rule. Infuriated and perplexed by the military's current don't-ask, don't-tell policy, Wolf, an Off Broadway and soap actor, spent the last four years asking more than 150 soldiers, attorneys, activists, and conservative critics what they thought about gays in the military. Now, in a production directed by Joe Mantello (*Bash* and *Love! Valour! Compassion!*), Wolf is telling their stories through unapologetically political monologues à la Anna Deavere Smith. He introduces Ed Clayton, a frank Marine who feared enlisted celibacy but found a "hunky" drill instructor; Colonel David Hackworth, who explains how a gay soldier ruined his troop's "cohesion" and "teamwork"; lawyer Bridget Wilson, who wonders, "Where'd all these dykes come from?"; and a flamboyant male veteran who was known in Vietnam as Mary Alice. Wolf tracked down soldiers and veterans—both closeted and out—through friends and queer military organizations. He found that "a lot of these people have been thrown out of their families but found a second home and family in the military." Wolf also became fascinated by "the theatricality of the military in their presentation and in the cadence of their language." Indeed, Frank Kameny, a World War II vet who's now a gay-rights activist, characterizes the debate as a war. In his view, homophobic regulations "are impairing and diminishing the quality of our armed services." Doing so, Kameny argues, "is to give aid and comfort to the enemy." Opens December 16. (See "Off Broadway.") **Logan Hill**

Photograph by Carol Rosegg.

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(212-239-6200).*

Trudy Blue—Marsha Norman, who won a Pulitzer for *'Night Mother,* presents her newest play about a successful novelist (*Thirtysomething* vet Polly Draper) who struggles with cancer and the chattering voices in her head. $25–$30. Mon.–Sat. at 8, Sun. at 3. *MCC Theater, 120 W. 28th St. (212-727-7765).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (212-239-6200).*

Uncle Jack—Chekhov's *Uncle Vanya* with a West Virginia drawl. Gerald Anthony stars in this Worth Street adaptation's premiere. $25–$35. Mon., Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Tribeca Playhouse, 111 Reade St. (212-604-4195).*

The Vagina Monologues—Eve Ensler's ode to fanny-boos, nappy dugouts, twats, etc. returns for a second coming. $45. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

The Velvet Vise—Janeane Garofalo, Brian d'Arcy James, Tom Shillue, Penny Balfour, and Nathan Dean workshop six short plays that chart the assorted comedies of love and dating. 12/15–12/18. $12. *New York Performance Works, 85 W. Broadway, at Chambers St. (212-840-8400, ext. 54).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. $35–$49.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Y2K—*See Simon, page 164.* In Arthur Kopit's thriller, two happy New York capitalists (James Naughton and Patricia Kalember) are stalked by a disturbing rogue. Bob Balaban directs. $20–$45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. *Lucille Lortel Theater, 121 Christopher St. (212-239-6200).*

art

Art Books...Kara Walker...Kim Abeles

Galleries

Solos

Madison Avenue and Vicinity

Milton Avery—A selection of paintings by the American modernist, whose unorthodox use of color and simplified, almost abstract images of figures and landscapes influenced Mark Rothko, Adolph Gottlieb, and other abstract painters; through 1/22/00. Knoedler, 19 E. 70th St. (212-794-0550).

Istvan Farkas—A survey of paintings and works on paper by the Hungarian artist (1887–1944), who was a member of the Ecole de Paris and whose work has not been exhibited in the U.S. since 1930; through 3/31/00. Gat, 1100 Madison Ave. (212-327-0441).

Alfred H. Maurer—Paintings spanning the career of the American artist (1868-1932) from his early Whistler-inspired portraits of women to his Cubist compositions of the twenties and early thirties, including works on loan from museums and private collections; through 1/15/00. Taggart, 48 E. 73rd St. (212-628-4000).

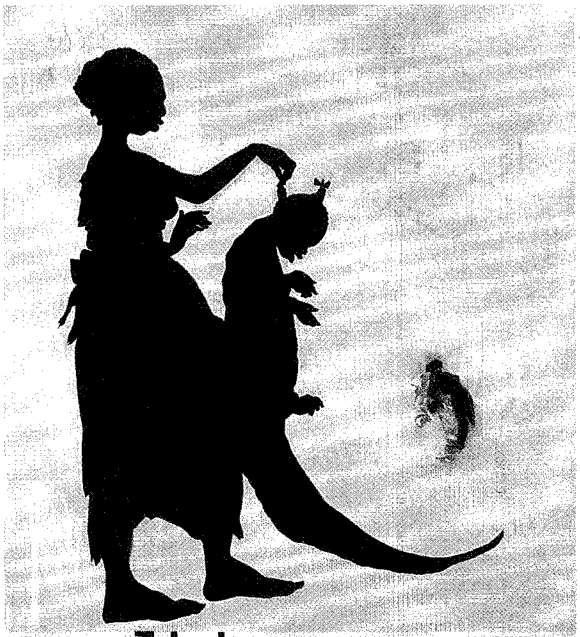
Jan Müller/Bob Thompson—Paintings by the two figurative expressionists, many of which come from private collections and have not been exhibited since they were first acquired; through 1/7/00. Bookstein, 50 E. 78th St. (212-439-9605).

Giulio Romano—The first American solo exhibition of works by the sixteenth-century Italian artist, including prints and 45 original drawings; through 12/27. Leubsdorf, Hunter College West Building, SW corner of 68th St. and Lexington Ave. (212-772-4991).

Reeve Schley—New oil paintings and watercolors of landscapes in Quebec, Spain, Martha's Vineyard, and St. John and of views from the artist's studio; through 12/23. Graham, 1014 Madison Ave. (212-535-5767).

Richard Serra—New works on paper; through 2/14/00. Gagosian, 980 Madison Ave. (212-228-2828).

James Wyeth—Recent paintings and works on paper depicting scenes on Monhegan Island, Maine; through 1/15/00. Graham, 1014 Madison Ave. (212-535-5767).



Talent In the Cut

Using the silhouette, that most traditional of art forms, Kara Walker continues to conjure our darkest imaginings of the African-American experience, this time with a large-scale work that would give even Freud the jitters. At Brent Sikkema, 530 West 22nd Street; through January 8.

57th Street Area

Dorothea Tanning—New oil paintings of imaginary flowers by the 89-year-old artist; through 1/15/00. Zabriskie, 41 E. 57th St. (212-752-1223).

Arthur Wesley Dow—Paintings, watercolors, prints, and photographs by Dow (1857–1922) and by his students, among them Georgia O'Keeffe and Max Weber; through 1/25/00. Spanierman, 45 E. 58th St. (212-832-0208).

Friedel Dzubas—Small-scale abstract paintings on canvas made as records of larger works; through 1/22/00. Ameringer Howard, 41 E. 57th St. (212-935-1110).

Sam Francis—Paintings and works on paper from the fifties characterized by fields of transparent cell-like forms and planes of vivid color; through 12/30. Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Lawrence Gipe—New large-scale paintings that depict imagery appropriated from German photo journals and magazines from the mid to late thirties; through 1/22/00. Helman, 20 W. 57th St. (212-245-2888).

Cynthia Knott—Recent paintings that depict seascapes at dusk on the northwest coast of Ireland; through 1/8/00. DC Moore, 724 Fifth Ave. (212-247-2111).

Cildo Meireles—An installation by the Brazilian artist consisting of two ten-foot-square transparent cubes made of glass and aluminum that can be entered; through 1/15/00. Lelong, 20 W. 57th St. (212-315-0470).

Moses Soyer and Rafael Soyer—A hundredth-anniversary celebration of the births of the identical twins Moses Soyer (1899–1974) and Rafael Soyer (1899–1987), who moved from Russia to Philadelphia as children and spent most of their careers in New York; through 1/15/00. ACA, 41 E. 57th St. (212-644-8300).

Richard Serra—Prints made between 1981 and 1996 at the Gemini print workshop in Los Angeles; through 1/8/00. Danese, 41 E. 57th St. (212-223-2227).

Ray Smith/Julio Galán—Recent paintings and works from the eighties by both; through 1/6/00. Barquet, 41 E. 57th St. (212-644-9090).

Abigail Varela—Bronze sculptures of the female figure; through 1/12/00. Perlow, 41 E. 57th St. (212-644-7171).

Chen Yifei—Recent paintings of scenes in Old Shanghai, landscapes, and women, by a Chinese artist; through 1/15/00. Marlborough, 40 W. 57th St. (212-541-4900).

SoHo and TriBeCa

Barbara Bloom—A new multiple edition that consists of paper products for a child's party; through 1/1/00. Inglett, 100 Wooster St. (212-343-0573).

Michael Ray Charles—Recent paintings whose images explore representations of African-Americans in advertising; through 1/22/00. Shafrazi, 119 Wooster St. (212-274-9300).

George Condo—New paintings that depict abstracted portraits of jazz musicians, through 1/15/00, at PaceWildenstein, 142 Greene St. (212-431-9224); paintings of composite characters drawn equally from Old Master paintings, cartoon animation, and everyday life, through 1/15/00, at Deitch Projects, 76 Grand St. (212-343-7300).

Michael Coughlin and Jory Felice—Collaborative drawings inspired by the children's game "Telephone," in which the two Los Angeles–based artists draw images based on descriptions they give to each other over the phone; through 1/22/00. Meltzer's On View . . . , 588 Broadway (212-343-8256).

Michael Craig-Martin—Recent large-scale wall paintings and works on canvas by the British artist; through 1/20/00. Blum, 99 Wooster St. (212-343-0441).

Alfred Jensen—Paintings and works on paper from 1952–1977; through 1/8/00. Malca, 580 Broadway (212-966-8854).

Mimi Kim—Paintings that take a humorous approach to traditional charts; through 12/30. 456, 456 Broadway (212-431-9740).

Sandra Lerner—Abstract paintings; through 1/4/00. Kelly, 591 Broadway (212-226-1660).

Elaine Lustig-Cohen—Recent collages that combine the artist's own photographs and paintings; through 1/15/00. Saul, 560 Broadway (212-431-0747).

Dan McCleary/Robert Harms—New paintings/New works on paper. Through 12/23. Beitzel, 102 Prince St. (212-219-2863).

Nachume Miller—Paintings of abstracted landscapes made over a period of six months preceding the artist's death last year; through 12/30. Donahue/Sosinski, 560 Broadway (212-226-1111).

Issey Miyake—A survey of the clothing designer's work from the past 30 years; through 2/29/00. Ace, 275 Hudson St. (212-255-5599).

Marina Rosenfeld—Music, drawings, photographs, and other works from the well-regarded artist-composer's ongoing project *Fragment Opera;* through 1/2/00. Marcus, 578 Broadway (212-226-3200).

Photograph courtesy of Brent Sikkema.

Juliao Sarmento—A new film installation; through 1/22/00. Kelly, 43 Mercer St. (212-343-2405).

Lara Schnitger—Sculptures made with foam, fabric, wood, and plastic whose networks of forms suggest an abstract garden; through 1/15/00. Kern, 558 Broadway (212-965-1706).

Thomas Woodruff—A two-gallery show of recent paintings; through 12/24, at P.P.O.W., 476 Broome St. (212-941-8642), and Debs, 529 W. 20th St. (212-647-7080).

Rob Wynne—Thread drawings on vellum, paintings, hand-glazed ceramic tiles, and hand-blown glass sculpture that draw on texts by Lois Aragon and André Breton, eighteenth-century decorative art, and art history; through 12/23. Solomon, 172 Mercer St. (212-941-5777).

Chelsea

Reed Anderson—Drawings made on pieces of folded paper the artist carries in his pocket and uses for notes and doodles; through 1/8/00. Clementine, 526 W. 26th St. (212-243-5937).

Suzan Batu—Abstract paintings incorporating pom-poms, costume jewels, glitter, and other materials; through 1/8/00. Coploff, 526 W. 26th St. (212-741-1149).

Richmond Burton—Recent abstract paintings; through 1/1/00. Cheim & Read, 521 W. 23rd St. (212-242-7727).

Dan Flavin—A selection of the late artist's fluorescent-light sculptures dating from the late sixties to the eighties; through 1/29/00. Cooper, 534 W. 21st St. (212-255-1105).

Ryan Humphrey—Mixed-media installations that suggest fragments of films; through 1/15/00. Golden, 526 W. 26th St. (212-727-8304).

Kate Javens—Paintings that continue the artist's expressionistic studies of animals; through 1/8/00. Morthland, 225 Tenth Ave. (212-242-7767).

Glenn Ligon/Kara Walker—New drawings using coal dust and carborundum over images taken from the 1995 Million Man March/A large-scale work combining drawing and cut-paper illustration, and a set of works on paper from 1995. Through 1/8/00. Sikkema, 530 W. 22nd St. (212-929-2262).

Matthew McCaslin—Recent assemblages that combine children's wagons, televisions, and colored lights; through 1/15/00. Feigen, 535 W. 20th St. (212-929-0500).

John Miller—Garishly-colored computer-generated paintings whose images play on the exaggerations of tv game shows; through 1/22/00. Metro Pictures, 519 W. 24th St. (212-206-7100).

Stuart Netsky—Abstract paintings made with beauty products; through 1/29/00. Anderson, 453 W. 17th St. (212-463-0970).

Thomas Scheibitz/Markus Baenziger—New paintings and sculptural constructions/Cast-resin sculptures. Through 1/15/00. Bonakdar Jancoe, 521 W. 21st St. (212-414-4144).

Sento and Katie Merz—A collaborative installation of paintings on acetate and Plexiglas, wall drawings, and a floor piece; through 1/8/00. Martinez, 515 W. 27th St. (212-563-1075).

Richard Serra—A new sculpture inaugurating the gallery's new Chelsea space; through 1/14/00. Gagosian, 555 W. 24th St. (212-228-2828).

Pat Steir—New abstract paintings whose splashes of color were created through the Japanese technique of "flung ink"; through 1/1/00. Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

Group Shows

Madison Avenue and Vicinity

Castelli—59 E. 79th St. (212-249-4470). Works by Colson, Ruscha, Therrien; through 1/29/00.

Hirschl & Adler—21 E. 70th St. (212-535-8810). A survey chronicling the development of the fine and decorative arts in Boston between 1810 and 1840, with furniture by Emmons & Archibald, silver by Churchill & Treadwell, and artworks by Audubon, Cole, Stuart, others; through 2/5/00.

Sculpture Center—167 E. 69th St. (212-879-3500). Sculptures by Byers, Blue, Harp, Moss, Taniguchi; through 1/22/00.

York—21 E. 65th St. (212-772-9155). Works produced between 1880 and 1920 by American artists, among them Beaux, Cassat, Chase, Inness, Manship, Sargent, Stella; through 1/29/00.

57th Street Area

Adams—41 W. 57th St. (212-644-5665). Contemporary Latin American works featuring religious imagery by Alfonzo, Azaceta, Bedia, Chagoya, Palazyan, Roche-Rabell, Zenil, others; through 12/24.

Cohan—41 W. 57th St. (212-755-7171). "The Nature of Order," with works by Cage, Fischli & Weiss, Gallagher, LeWitt, Long, Miyagima, Tomaselli; through 1/29/00.

Rosenfeld—24 W. 57th Street (212-247-0082). Collages by Burgoyne Diller spanning the artist's career from 1935 through 1965; early abstract paintings produced by members of the Transcendental Painting Group, among them Bisttram, Garman, Jonson, Pelton; through 1/8/00.

St. Etienne—24 W. 57th St. (212-245-6734). "Saved From Europe," an exhibition celebrating the gallery's sixtieth anniversary, with works by Klimt, Kokoschka, Kollwitz, Schiele, others; through 1/8/00.

In Print

Deck the Shelves

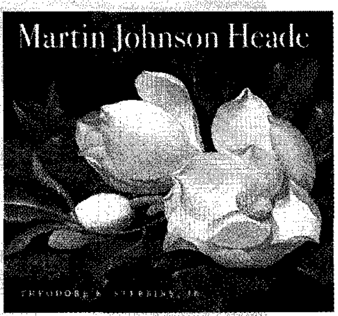
Still puzzling over what to give your visually stimulated one for Christmas? Nothing's a sure hit—or easier to buy and wrap—than a nice big art book. All you have to do is pick the right one. Below, a guide to this season's coffee-table stunners.

Century: 100 Years of Human Progress, Regression, Suffering, and Hope, **by Bruce Bernard (Phaidon Press; $49.95). A former picture editor of London's *Sunday Times Magazine* takes the reader on a tour of the past 100 years through seldom-seen images culled from archives and sources all over the world. The book's elegant design and crushing size—nearly thirteen pounds—is sure to turn anyone over ten into a couch potato.**

Irving Penn regards the work of Issey Miyake

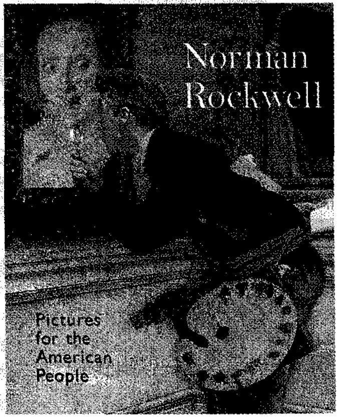
Irving Penn Regards the Work of Issey Miyake, **introduction by Mark Holborn (Bulfinch Press; $75). A master of photography shows the master of clothing design for what he really is: a sculptor who works in fabric.**

The Naked and the Veiled: The Photographic Nudes of Erwin Blumenfeld, **by Yorick Blumenfeld (Thames & Hudson; $50). The fashion photographer Erwin Blumenfeld's son offers a nearly complete selection of his iconoclastic dad's erotic nudes.**



Martin Johnson Heade, **by Theodore E. Stebbins Jr. (Yale University Press; $50). Having organized both retrospectives of Heade's paintings for the Museum of Fine Arts, Boston (the second, which opened last September, continues through January 17), Theodore Stebbins is the acknowledged expert on the nineteenth-century American painter. His book, the catalogue for the current show, examines all of Heade's themes: seascapes, salt marshes, landscapes, as well as his tropical birds and flowers painted in Florida and Brazil.**

Timothy Greenfield-Sanders' Art World, **with essays by Mark Strand, Robert Pincus-Witten, and Wayne Koestenbaum (Fotofolio; $45). Miss the show at Mary Boone? Here's another chance to study Greenfield-Sanders's elegant black-and-white portraits of those who shaped New York's art world from the fifties through the nineties, most of them shot with his large-format view camera.**



Artists at Work: Inside the Studios of Today's Most Celebrated Artists, **by David Seidner (Rizzoli; $50). Seidner, who died earlier this year, offers an inside look at the studios of Chuck Close, Brice Marden, Joan Mitchell, Richard Serra, and others.**

Norman Rockwell: Pictures for the American People, **by Maureen Hart Hennessey and Anne Knutson (Abrams; $35). Just the thing for an older relative, though the technically dazzling Rockwell has lately worked his way into the hearts of contemporary-art historians like Robert Rosenblum and Dave Hickey.** **EDITH NEWHALL**

SoHo and TriBeCa

Cavin-Morris—560 Broadway. (212-226-3768). Tantric images, healing cosmograms, amulets, star charts, and other works by contemporary Ethiopian artists, Indian artists, American self-taught artists, and anonymous artists; through 1/4/00.

Exit Art—548 Broadway (212-966-7745). "Choice 99," works by emerging artists selected by Antoni, Goldin, Kearns, LeWitt, Sultan, and others; through 12/31.

Hoffman—429 W. Broadway (212-966-6676). Works that address the idea of a gateway, by Brady, Calderon, Ferrer, Frey, Khalil, Plagens, Richards, others; through 1/12/00.

Kent—67 Prince St. (212-966-4500). "The Xmas Project," organized by the New York and Munich-based artist's collaborative, Department for Public Appearances, featuring works by more than 110 artists from the United States and abroad; through 12/23.

Taylor/TZ'Art—470 Broome St. (212-966-9059). "Shoes, Shoes, Shoes," objects, drawings, photographs, and paintings on the theme of footwear by Antin, Blondel, Christo, Guston, Cecere, Horst, Mapplethorpe, Monk, Pierson, Warhol, Yeohlee, others; through 1/22/00.

Thread Waxing Space—476 Broadway (212-966-9520). Video installation by Maura Jasper; "Mr. Fascination," group show of works inspired by John Cassavetes's films; through 1/15/00.

Chelsea

Art Resources Transfer—210 Eleventh Ave. (212-691-5956). Projects by Mark Sheinman and John Zinsser, Steve Diehl and Philip Taaffe; an installation by Kim Abeles; project wall by Michael Behle; bookstore project by Linda Daniels; through 12/31.

Greene Naftali—526 W. 26th St. (212-463-7770). "Snowflake Office," works by fourteen young German artists working in various media; through 1/22/00.

Lombard-Freid—531 W. 26th St. (212-967-8040). Images of natural and constructed landscapes in paintings, sculptures, drawings, and video by fifteen emerging artists; through 12/23.

White Columns—320 W. 13th St. (212-924-4212). Works on the theme of outer space by Alexopoulos, Jervert, Bransford, Hammond, others; photographs of the rich-and-glamorous set by Jessica Craig-Martin; collaborative project by Hanson & Sonnenberg; through 2/6/00.

Photography

Brassaï—Photographs, including many from his first book, *Paris de Nuit*, from the artist's wife's collection; through 1/8/00. Houk, 745 Fifth Ave. (212-750-7070).

John Coplans—Recent black-and-white images from two new series depicting the artist's fingers and his hands on his knees; through 1/22/00. Rosen, 525 W. 24th St. (212-627-6000).

Danziger—851 Madison Ave. (212-734-5300). "American Photographs, Part 3: 1968–1999," with works by Avedon, Fuss, Liebovitz, Mann, Mapplethorpe, Penn, others; through 12/24.

Larry Gianettino/Jayne Hinds Bidaut—Cibachrome prints of very small toys/New photogram tintypes of animal and human skeletons. Through 1/15/00. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Grimm—505 W. 28th St. (212-564-7662). Photographs that link landscape to human emotions, by Courville, Gerety, Rowley; through 1/15/00.

Andras Gursky—New large-scale color photographs depicting vast interior spaces, among them views of merchandise in a discount store in Los Angeles, a massive hotel atrium in Taipei, and the stacks of a library in Stockholm; through 1/15/00. Marks, 522 W. 24th St. (212-243-0200).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Hiro—A small retrospective of fashion photographs from the sixties and seventies, celebrity portraits, and iconic images such as the *Apollo 11* spaceship launch of 1969; through 1/15/00. Pace/MacGill, 32 E. 57th St. (212-759-7999).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Propaganda and Dreams: Photographing the 1930s in the USSR and US." A comparison of Farm Security Administration photography created in the U.S. and Socialist Realist pictures produced in the USSR; through 2/13/00.

Jose Picayo—Still-life photographs whose compositions bring to mind paintings by seventeenth-century Dutch masters; through 1/15/00. Robin Rice, 325 W. 11th St. (212-366-6660).

Oscar Muñoz—Conceptual works that combine drawing, sculpture, and photographic processes; through 1/8/00. Throckmorton, 153 E. 61st St. (212-223-1059).

Newseum—580 Madison Ave. (212-317-7596), Mon.–Sat. 10–5:30; free. *"Vanity Fair* and the Birth of the Modern Age: Portraits, 1914–1936." Images of the celebrities of the day shot for the magazine by Abbott, de Mayer, May Ray, Steichen, others; through 1/3/00. . . . "The Century in Times Square." The evolution of New York's most famous gathering place as told through photographs from the archives of the New York *Times;* through 1/29/00.

Richardson—560 Broadway (212-343-1255). Views of the ancient world taken between 1851 and 1997 by nineteenth- and twentieth-century photographers; through 1/15/00.

Dennis Stock—Images of actors, hippies, bikers, and jazz musicians spanning the photo-essayist's career since the early fifties, as well as impressionistic color studies of flowers and landscape; through 1/22/00. Staley-Wise, 560 Broadway (212-966-6223).

Andy Warhol—"Stitched," photographs made by the artist between 1976 and 1986 in which he shot an image, duplicated it into sets of four or six, then had the prints stitched together with white thread on a sewing machine; through 12/30. Kasmin, 293 Tenth Ave. (212-563-4474).

Museums

American Craft Museum—"The Beaded Universe: Strands of Culture." The largest and most comprehensive survey of the art of beads, including beaded talismans; religious artifacts from the Buddhist, Christian, and Islamic faiths; and purses and costumes; through 1/30/00. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Capturing Time: The New York Times Capsule." An exhibition presented in collaboration with the New York *Times* that features nearly 50 design proposals received in a *New York Times Magazine* competition; through 3/26/00. . . . "Body Art: Marks of Identity." The history of body art in the United States, Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30/00. . . . "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An exhibition of 300 to 500 live, free-flying butterflies from Central, South, and North America housed in a vivarium that approximates the butterflies' natural habitat; through 2/28/00. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children (admission to "The Butterfly Conservatory" is by timed entry; tickets, which can be reserved in advance and include museum admission, are $14 adults, $8.50 children).

Asia Society—"China: Fifty Years Inside the People's Republic." A survey of images of China by 33 photographers from Asia, Europe, and the United States; through 1/2/00. 725 Park Ave., at 70th St. (212-517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Bronx Museum of the Arts—"Amnesia." Works by sixteen artists from South America who explore themes of memory, loss, desire, mortality, and the temporal nature of the body; through 2/27/00. . . . "Recent Acquisitions From the Permanent Collection." Works by contemporary artists of African, Asian, and Latin American ancestry; through 2/27/00. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"Sensation: Young British Artists From the Saatchi Collection." The much-discussed exhibition that originated at the Royal Academy in London, of paintings, sculpture, photographs, and installations by 42 artists, among them Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, and Rachel Whiteread; through 1/9/00. . . . "Eastman Johnston: Painting America." The first major exhibition of the nineteenth-century American artist's work in 25 years, including paintings and drawings of rural subjects, Civil War scenes, interior scenes, and portraits; through 2/6/00. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors (admission to "Sensation" is $9.75 adults, $7.75 students and seniors and includes general admission).

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Two Views of Venice: Canaletto and Menpes." Fifty rare prints depicting scenes of Venice by Giovanni Antonio Canal (1697–1768), the celebrated Venetian painter, and Mortimer Menpes (1855–1938), an Australian-born British artist; through 12/19. . . . "The Work of Charles and Ray Eames: A Legacy of Invention." A major retrospective of works by the husband-and-wife team considered among the greatest designers of the twentieth century, featuring their furniture, buildings, toys, films, and photographs dating from the forties to the seventies; through 1/9/00. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

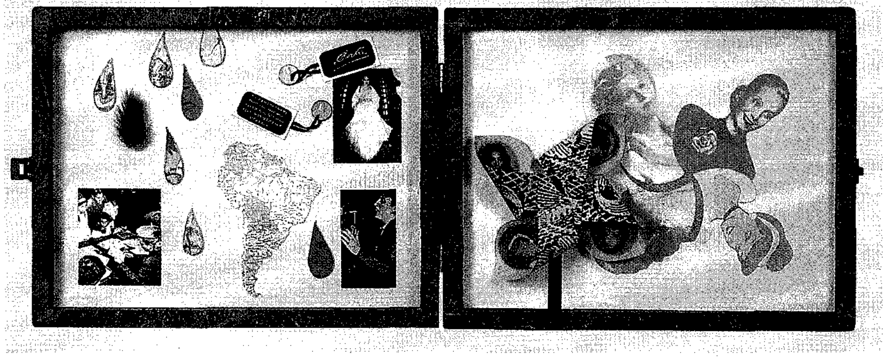
Dia—"Donald Judd *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18/00. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 2/28/00. . . . "Robert Irwin: *Excursus: Homage to the Square*"; through 12/30. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 3/30/00. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18/00. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Another City for Another Life: Constant's *New Babylon*." Drawings, models, paintings, and other media produced by the visionary artist Constant for his futuristic *New Babylon* project; through 12/20. 35 Wooster St. (212-219-2166), Tues.– Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection—"Velázquez in New York Museums." An exhibition of the seventeenth-century Spanish master's portraits organized in conjunction with the Hispanic Society of America, including paintings from the collections of the Frick, the Metropolitan Museum of Art, and the Hispanic Society of America; through 1/16/00. . . . "Watteau and His World: French Drawing From 1700 to 1750." Works on paper by Watteau and by his forebears and followers, among them François Boucher, Nicolas Lancret, and François Lemoyne; through 1/9/00. . . . "Henry Clay Frick as a Collector of Drawings." Works on paper by Gainsborough, van Riijn, Whistler, and others purchased by Frick between 1913 and 1916; 12/16–1/30/00. . . . "Constable's Salisbury Cathedral: Two Versions Reunited." An exhibition pairing two paintings by John Constable (1776–1837); through 12/31. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors (admission free on Dec. 19, 1999); children under 10 not admitted.

Grey Art Gallery—"Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman." Pho-

On View For her latest project, "Legend for a Reanimated Woman," Los Angeles artist Kim Abeles has created a full-size sculpture of a woman in a sarcophagus surrounded by wall-mounted portrait-assemblages of the women who have inspired Abeles, each one symbolizing a part of the body. Some of Abeles's women are obvious candidates for their selected body part—dancer-actress Carmen Miranda is the legs and faith healer Aimee Semple McPherson the hands—but most reveal Abeles's own favorite aspects of her heroines, such as Eva Peron (below), whose charisma as a public speaker won her the lungs. At Art Resources Transfer, Inc., 210 Eleventh Avenue; through December 31.



Photograph courtesy of Art Resources Transfer Inc.

tographs, books, collages, films, and props by three women artists whose investigations into self-portraiture involves adopting identities from different social classes and geographic environments, "traveling" into the past and future, and transforming themselves into heroes, villains, mythological creatures, and other archetypes; through 1/29/00. 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5 (gallery will be closed from 12/24–1/4/00 for winter recess); $2.50 suggested donation.

Solomon R. Guggenheim Museum—"Clemente." A retrospective of paintings, watercolors, pastel drawings, book illustrations, and sculpture spanning the seventies to the present by the Italian-born artist Francesco Clemente; through 1/9/00. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

Guggenheim Museum SoHo—"Andy Warhol: The Last Supper." Paintings from the artist's final series, created during the last year of his life for the gallery rooms of a Milan bank located directly opposite the church of Santa Maria delle Grazie, where Leonardo da Vinci's *Last Supper* is located; through 12/30. 575 Broadway, at Prince St. (212-423-3500), Thurs.–Mon. 11–6; free.

Japan Society—"Daido Moriyama: Stray Dog." The first retrospective exhibition of the work of the celebrated Japanese photographer Daido Moriyama, including some 130 vintage prints from the sixties through the nineties, concurrent with an exhibition of prints from Moriyama's 1972 *Hunter* series at the Metropolitan Museum; through 1/2/00. 333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"John Singer Sargent: Portraits of the Wertheimer Family." A group of portraits of the London art dealer Ager Wertheimer and his family painted by the American artist between 1898 and 1908; through 2/6/00. . . . "Berlin Metropolis: Jews and the New Culture, 1890–1918." Artworks, books, letters, posters, and theater memorabilia demonstrating the influence of Jews on culture in turn-of-the-century Berlin; through 4/23/00. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30/00. . . . "The Changing Face of Family: Photographs From the Collection of the Jewish Museum." Photographs illustrating the importance of family in shaping identities, by Avedon, Goldin, Hine, Steichen, Sultan, others; through 2/6/00. . . . "Bubble-abrum." An illuminated sculpture installation honoring Hanukkah by R. M. Fischer; through 1/2/00. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Rock Style." An exhibition exploring the influence of rock stars on fashion, featuring attire lent by rock artists and drawn from the collections of the Met's Costume Institute and the Rock and Roll Hall of Fame and Museum in Cleveland; through 3/19/00. . . . "Only the Best: Masterpieces of the Calouste Gulbenkian Museum, Lisbon." Works collected by the oil-industry pioneer and philanthropist Calouste Sarkis Gulbenkian (1869–1955) on loan from the Calouste Gulbenkian Museum, including European paintings ranging from the Renaissance to Impressionism, Egyptian sculpture, Roman medals, Islamic ceramics and textiles, illuminated manuscripts, eighteenth-century French furniture and silver, and objects by Lalique; through 2/27/00. . . . "Portraits by Ingres: Image of an Epoch." An international loan exhibition of portraits by Jean-Auguste-Dominique Ingres (1780–1867), whose paintings of France's ruling elite inspired such artists as Cézanne, Matisse, and Picasso; through 1/2/00. . . . "Carleton Watkins: The Art of Perception." An exhibition of works by the American landscape photographer (1829–1916) best known for his large albumen silver prints of Yosemite Valley taken in the 1860s; through 1/9/00. . . . "A Century of Design, Part I: 1900–1925." Art and Crafts, Art Nouveau, and Art Deco works from the museum's collection; through 3/26/00. . . . "Rodin's Monument to Victor Hugo." Sculptures relating to Rodin's *Monument to Victor Hugo,* among them a terra-cotta sketch, a life-size portrait in marble, and bronze castings; through 1/2/00. . . . "Daido Moriyama: *Hunter.*" Forty photographs by the Japanese photographer that were shot from the shadows and from the windows of a moving car and published as *Hunter* (1972), a book dedicated to Jack Kerouac; through 1/2/00. . . . "Egyptian Art in the Age of Pyramids." The first major museum presentation of the art of the Old Kingdom (ca. 2650–2150 B.C.), featuring approximately 230 masterpieces from the golden era of ancient Egyptian culture; through 1/9/00. . . . The Artist as Collector: Masterpieces From the C.C. Wang Collection." Old-master Chinese paintings given to the museum by the Wang family over the past twenty years; through 1/9/00. . . . "Annual Christmas Tree and Neapolitan Baroque Crèche"; through 1/9/00. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

El Museo del Barrio—"Pepon Osorio: *Transboricua.*" A multimedia installation on the theme of cultural identity in transition and transformation; through 1/9/00. . . . "Pressing the Point: Parallel Expressions in the Graphic Arts of the Chicano and Puerto Rican Movements." An overview of prints and posters created by artists who were active in the artistic and social struggles of the sixties and seventies; through 1/9/00. 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Liberated Voices: Contemporary Art From South Africa." Paintings, sculptures, installations, photographs, and videos made since the end of apartheid in 1994; through 1/2/00. 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—"Millennial Dreams: Vision and Prophecy in American Folk Art." An exhibition of visionary objects and paintings by self-taught artists on loan from major public institutions and private collections; through 5/14/00. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Modern Starts: People." A survey of figural representation in early modernism, with works by Fernand Léger, Sol LeWitt, Pablo Picasso, Odilon Redon, and others; through 3/14/00. . . . "Modern Starts: Places." Interpretations of site, both real and imagined, in paintings, sculpture, photographs, furniture and objects, with works by Paul Cézanne, Maria Fernanda Cardoso, Paul Gauguin, Henri Matisse, Georges-Pierre Seurat, and others; through 3/14/00. . . . "Modern Starts: Things." An exhibition exploring the presentation and representation of ordinary and extraordinary objects, with works by Constantin Brancusi, Marcel Duchamp, Michael Craig-Martin, and others; through 3/14/00. . . . "Projects 69: Julia Jacquette." Paper cups, plates, and napkins designed for MOMA's Café/Etc., a new space in the museum's lower level that combines multimedia projects, a bookstore, and a café; through 3/21/00. . . . "Projects 70: Shirin Neshat, Simon Patterson, Xu Bing." Banners that play with the written word, displayed on the museum's 53rd Street façade; through 5/1/00. 11 W. 53rd St. (212-708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $10, $6.50 students and seniors. (Note: the museum, which is usually closed on Wednesdays, will be open on Dec. 22 and Dec. 29 from 10:30–6).

Museum of the City of New York—"The New York Century: World Capital, Home Town, 1900–2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9/00. . . . "Forgotten Gateway: The Abandoned Buildings of Ellis Island." A journey through Ellis Island's past and present through the photographs of Larry Racioppo and Shirley Burden; through 2/13/00. . . . "Americanos: Latino Life in the United States." An exhibition of photographs of Latinos by 30 prizewinning photographers from around the country; through 1/2/00. . . . "Fashion on Stage: Couture for Broadway Theater, 1910–1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/00. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"Dazzling by Design: Fashion Jewelry by Kenneth Jay Lane." A 40-year retrospective of more than 300 pieces created by the designer of costume jewelry; through 12/31. . . . "Unmistakably Mackie." A retrospective of Bob Mackie's fashion and costume designs; through 12/31. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—"Prague Architecture Through the Centuries." An exhibition exploring the past and the future of Prague through its architecture, including photographs of buildings, paintings, models, and facsimiles of Romanesque and Gothic sculptures; through 1/2/00. 1083 Fifth Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, 4.50 students and seniors.

New Museum of Contemporary Art—"Cildo Meireles." The first retrospective of the work of the internationally known Brazilian artist, including room-scale installations and walk-through environments, sculptures, and drawings spanning thirty years; through 3/5/00. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8; $6, $3 artists, students, and seniors.

New-York Historical Society—"The Italians in New York: Five Centuries of Struggle and Achievement." Clothing, objects, letters, photographs, and other materials documenting the lives of Italians in New York; through 2/20/00. . . . "$24: The Legendary Deal for Manhattan." An exhibition investigating the infamous purchase of Manhattan, through paintings, Dutch and Native American artifacts, maps, and other sources; through 3/9/00. . . . "Putting It on Paper: Two Centuries of American Drawings and Watercolors From the Collection of the New-York Historical Society." Works by Audubon, Catlin, Cole, Mount, and other American artists; through 1/2/00. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

New York Public Library—"Seeing Is Believing: 700 Years of Scientific and Medical Illustration." Works drawn from all of the library's research centers, augmented by items on loan from the New York Academy of Medicine and other collections, ranging from medieval renderings of the universe to the first photograph of the moon; through 2/19/00. . . . "Sight/Insight: Visual Commentaries on the Physical World." Prints, portfolios, and illustrated books by contemporary artists who have drawn inspiration from the natural and physical sciences; through 1/8/00. . . . "Berenice Abbott: Science Photographs." Science-themed prints by the photographer; through 1/8/00. . . . "Adventures in Science and Exploration." Humorous drawings by Charles Addams of perilous and bizarre discoveries by scientists and explorers; through 1/29/00. . . . "In Company: Robert Creeley's Collaborations." Books and projects by the poet made in collaboration with artists Georg Baselitz, Francesco Clemente, Alex Katz, Susan Rothenberg, and others; through 1/15/00. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S. 1 Contemporary Art Center—"Rudy Burckhardt: A View From Astoria." Photographs of Queens and Manhattan by the late Swiss artist; through 1/2/00. . . . "Children of Berlin: Cultural Developments 1989–1999." An exhibition featuring works by artists, art-based associations and publications, new-media pioneers, architects, fashion designers, club-life promoters, and others who make up Berlin's cultural milieu; through 1/2/00. . . . "Minimalia: An Italian Vision in 20th-Century Art." An exhibition exploring simplification and reduction in twentieth-century Italian art as seen in the works of Giacomo Balla, Francesco Clemente, Lucio Fontana, Michelangelo Pistoletto, and others; through 1/2/00. . . . "Sol LeWitt: Concrete Block." An exhibit mapping the artist's art-making process from preliminary drawings to wooden models to completed outdoor cinderblock sculptures; through 1/2/00. . . . "On Your Own Time." Works by artists who explore the passing of time, among them Teresita Fernández, Ceal Floyer, Sabrina Mezzaqui, Roman Opalka, and Lawrence Weiner; through 1/2/00. . . . The Promise of Photography: Selected Works From the DG Bank Collection." 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"Charles Dickens's *A Christmas Carol*." A holiday presentation of the original manuscript of *A Christmas Carol*, one of the library's greatest treasures; through 1/9/00. . . . "The Great Experiment: George Washington and the American Republic." A selection of Washington's books, manuscripts, maps, broadsides, works of art, and personal effects, drawn primarily from the collections of the Huntington Library in San Marino, California; the Morgan Library and the Gilder Lehrman Collection; through 1/9/00. . . . "Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16/00. . . . "Audubon and the Artist-Naturalist Tradition in America." Rarely seen drawings and published volumes by John James Audubon, as well as a group of the artist's letters; through 1/30/00. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Queens Museum of Art—"Modern Odysseys: Greek American Artists of the Twentieth Century." The first museum exhibition to survey the contributions of Greek-Americans to modern and contemporary art; through 1/30/00. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Studio Museum in Harlem—"Passages: Contemporary Art in Transition." Installations, paintings, sculptures, photographs, prints, and mixed-media works by sixteen contemporary artists who have participated in the museum's Artists-in-Residence program over the last three decades; through 1/17/00. 144 W. 125th St. (212-864-4500), Wed., Thurs, Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"The American Century: Art & Culture 1900–2000." Part two of a survey of American art and culture as seen through more than 500 works of painting, sculpture, photography, installation, film, video, and related historical and cultural materials covering the years 1950 to 2000 drawn from the museum's permanent collection and from private collections and public institutions around the world; through 2/13/00. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Fred Tomaselli: Gravity's Rainbow." A site-specific wall piece that incorporates the artist's trademark pills, hemp leaves, and photographic cutouts; through 1/7/00. . . . "Lee Boroson: Underpass." A large-scale sculpture made from translucent blue and white fabric, suspended from the ceiling of the Philip Morris Sculpture Court; through 3/17/00. 120 Park Ave. (212-878-2550), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000). 12/16 at 10 and 2: "Rugs." On view from 12/4.

Christie's East—219 E. 67th St. (212-606-0430). 12/15 at 10 and 2: "Silver." On view from 12/11. 12/16 at 10: "Books." On view from 12/11. 12/21 at 10 and 2: "Decorative Pictures." On view from 12/17.

Doyle—175 E. 87th St. (212-427-2730). 12/15 at 10: "Fine Furniture, Decorations, and Paintings." On view from 12/11. 12/15: "Holiday Gifts." On view from 12/11.

Phillips—406 E. 79th St. (212-570-4830). 12/15 at 10:30: "Fine and Period Jewelry." On view from 12/12.

Sotheby's—1334 York Ave., at 72nd St. (212-606-7000). 12/15 at 10:15 and 2: "Russian Works of Art." On view from 12/10. 12/17 at 10:15 and 2: "Rugs." On view from 12/12. 12/18 at 10:15 and 2: "Collect/Posters." On view from 12/12. 12/20 at 10:15 and 2 and 12/21 at 10:15 and 2: "Arcade Furniture and Decorations." On view from 12/16. 12/20 at 10:15 and 2: "Books." On view from 12/16.

Swann Galleries—104 E. 25th St. (212-254-4710). 12/16 at 10:30: "Maps & Atlases." On view from 12/11.

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Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (212-966-4900). (M–E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (212-227-7074). (M) AE, CB, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative bistro menu includes cornmeal-coated calamari with green-chile tartar sauce, shiitake-seared salmon with cashew-scallion rice cake, and slow-roasted duck with blood-orange sauce. *179 W. Broadway (212-219-2010). (M–E) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Opening
Quantum Leap

The restaurant at the Drake hotel was once called Lafayette, and is remembered primarily as the launching pad for the Jean-Georges Vongerichten empire. This week it reopens as Quantum 56, with a new blondwood design, a 60-seat lounge, and an open kitchen where chef Joseph Fortunato (above) attempts to eradicate the room's ghosts with the sophisticated, satisfying cooking style he honed at Layla and Scarabee. He's swapped his trademark Mediterranean bias for something a little less structured, along the unpredictable lines of buffalo carpaccio with horseradish aïoli, shepherd's pie seasoned with cinnamon and curry, and the "three little pigs," a porcine assemblage of cider-glazed ribs, pork tenderloin, and apple-pork sausage. Entrées $19 to $28. (65 East 56th Street; 212-756-3800.)

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Restaurant Omen—Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. *113 Thompson St. (212-925-8923). (M–E) AE.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*

Raoul's—The dull roar in this cave-like bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (212-226-9400). (M) AE, DC, DS, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse is known for its huge portions of barbecued and smoked chicken and ribs, and has added a steak menu with prices starting at $14.95. Bring those breath mints and Handi-Wipes for a $14.95

Photograph by Warren Salowe.

all-you-can-eat on Monday and Tuesday night. Kids' menu available. *143 Spring St. (212-431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 75-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune, even while they maneuver all three courses in the prix fixe, which starts at $24. Late-night dining, too. *13 E. 12th St. (212-741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-

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ASK GAEL

Are they giving away money on Little West 12th Street?

Keith McNally, the brooding perfectionist who created Balthazar, wanted everyday people with low-voltage names and the spontaneous sorts who don't plan ahead to love his new Pastis in the meat market. So he decreed no reservations except for lunch and early-bird dinner. But instantly, enough old pals to populate a small Caribbean country crowded into the good-looking brasserie, choking traffic flow and making for subway rush-hour intimacy. The harried host simply had to find tables fast for his regulars. Out come gently priced bistro classics—fabulous onion soup, splendid leeks vinaigrette, a whole lobster under a mountain of first-rate fries, chocolate mousse to feed the immortals. Lorne Michaels in a corner booth. Jeff Katzenberg and Sandy Gallin with Graydon Carter. Jay McInerney with Bret Easton Ellis. The snorting and pawing masses forced to idle for an hour look on longingly. "I'm a bit unsure of what I'll do," McNally admits a few days later, even as his two unflappable chefs from Balthazar prep the kitchen to serve from 9 A.M. till 2 A.M. (9 Ninth Avenue; 212-929-4844.)

shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—An elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Northern Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. As long as the weather permits, a backyard garden is available for private parties. *69 Macdougal St. (212-673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Meli Melo—A forerunner on the lower-Madison restaurant scene, this cheerful neighborhood spot offers a very reasonable fixed-price dinner—$28.50 for four courses, all night. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy, rack of lamb with couscous, and a Vietnamese fish soup. And there's a private party room and ample parking. *110 Madison Ave., nr. 29th St. (212-686-5551). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Kenneth Chen.

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (212-683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese shrimp spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

14th–42nd Streets, West Side

Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. *110 Fifth Ave., at 16th St. (212-727-3251). (I) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (212-840-6500). (M–E) AE, DC, MC, V.*

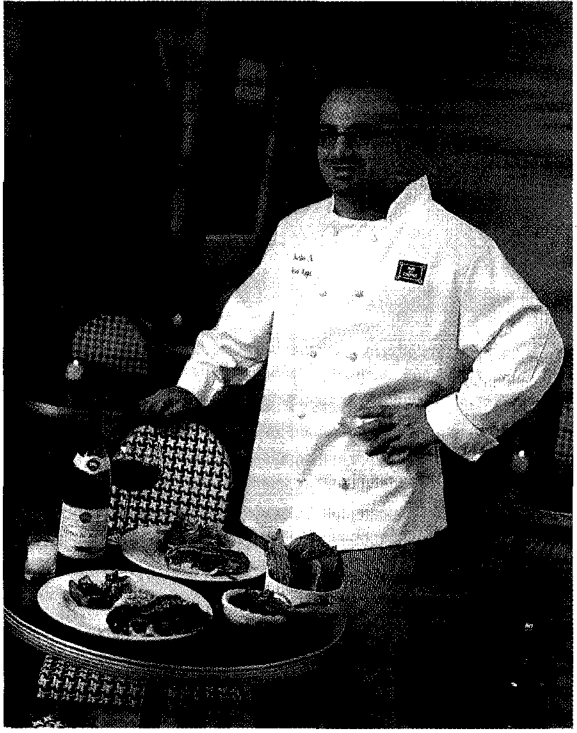
Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (212-691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (212-727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary

Opening
Le Wrap

At the new Rue des Crêpes, a stage set of cobblestones, lampposts, and French street signs is meant to evoke the Left Bank, while chef Michael Kalajian's combinations—roast turkey, Fontina, wild mushrooms, and spinach; and bacon, avocado, and tomato, in particular—are more informed by his Jersey roots ($4.50 to $9.50). The buckwheat crêpes can be embellished with spreads made from olives, sundried tomatoes, or white beans and garlic, and once brunch service begins, they assume a particularly New York identity with a familiar filling of smoked salmon, cream cheese, capers, and onions. (104 Eighth Avenue, near 15th Street; 212-242-9900.)



Photograph by Bruce Katz.

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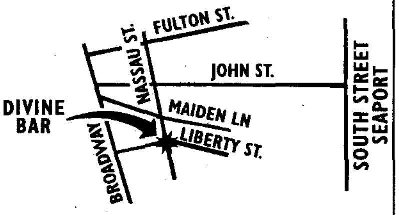

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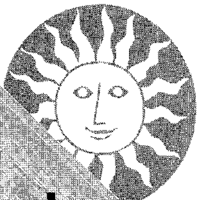

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World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (212-980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

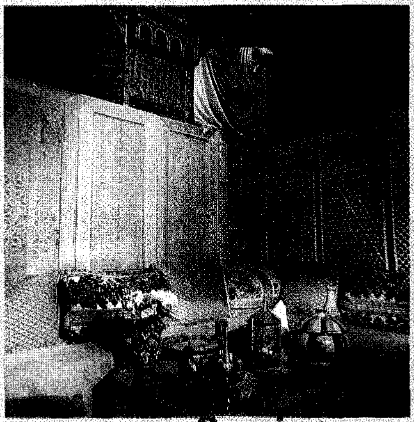
Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (212-935-3434). (M) AE, DC, MC, V.*

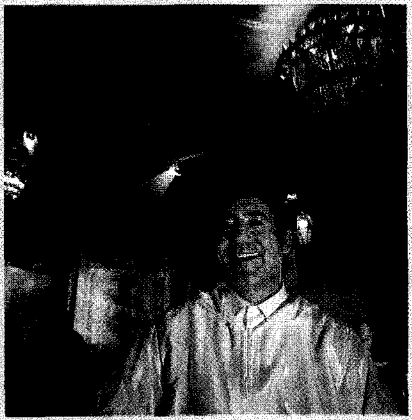
The Leopard—This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. *253 E. 50th St. (212-759-3735). (M–E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropi-





Opening
Stock the Casbah

Why is that shoe on the table? "Because that's good luck in Morocco, and it has the table number embroidered in gold," explains the dashing figure in djellaba and fez, entrepreneur Sam Ben Safi, as he pours our wine and helps the costumed waitress set out mezze to eat with the warm Moroccan bread that eventually arrives. Flushed with the success of his shop Sam's Souk, on Lexington, Ben Safi has created Al Baraka ("a blessing"), an astonishing evocation of his homeland. "Is this the right place?" I had to ask my friend upon entering a pretty basic fast-food joint, Sam's Cous Cous to Go. Indeed, beyond the luncheonette and storeroom is a hideaway of tiled panels, low-slung tables, embroidered cushions, and a fountain due to burble one day soon. Alas, the couscous royal, even with its remarkably fluffy grain and fiery harissa (to add), is not quite aristocratic. But the tajines—chicken with preserved lemon and lamb with prunes—are both sensational, as are almond cigar pastries hot from the oven and the intense mint tea brewed in a handsome silver pot. It's for sale, as is most everything here. Plus all the boodle that arrives each Sunday for the bazaar-with-brunch. (1613 Second Avenue; near 83rd Street; 212-396-9787.) G.G.

Photographs by Warren Salowe.

cal iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Broadway Joe Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (212-246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Caffe Cielo—This comfortable theater district restaurant is named for the sky, visible not through a skylight in the ceiling but as a mural of one. The menu covers the familiar northern Italian territory of antipasto, salads, pastas, and grilled fish and meat. *881 Eighth Ave., nr. 53rd St. (212-246-9555). (M) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. *163 W. 47th St. (212-391-0905). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Michael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. *24 W. 55th St. (212-767-0555). (M–E) AE, DC, DS, MC, V.*

Palladin—Famed French chef Jean-Louis Palladin has finally made it to Manhattan, where his unique creations (octopus seviche in chili-spiked grapefruit juice, oxtail crépinette with bone-marrow flan) are served in the dining room of a new theater-district hotel designed by Adam Tihany. *224 W. 49th St. (212-320-2929). (M–E) AE, DC, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (212-302-0112). (M) AE, MC, V.*

Rio de Janeiro—Meat is back in a big way at this churrascaria rodizio, where eighteen different cuts of beef are barbecued over a charcoal pit and served nonstop, until you say uncle. Live Brazilian music Wednesday through Sunday; prix fixe menus available. *127 W. 43rd St. (212-575-0808). (I–M) AE, DC, DS, MC, TM, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Steaks have been added, starting at $14.95. *121 W. 45th St. (212-869-4545). (I–M) AE, DC, MC, TM, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to

Shopping

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GILLIAN DUFFY

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Photograph by Joe Scafuro.

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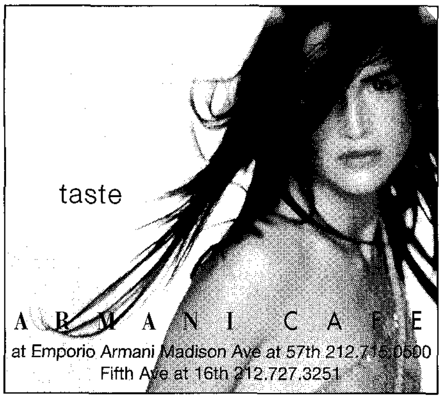
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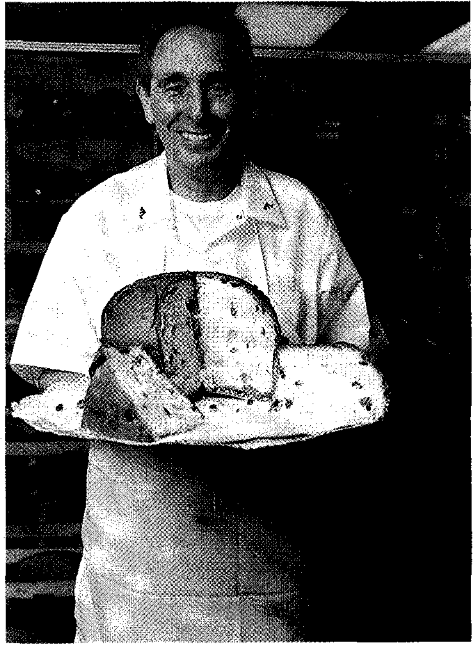
Talent

Panettone for the Holidays

Every November for the past ten years, Giuliano Bartesaghi (pictured) has made the journey from Milan, where he lives, to a warehouse in Long Island City, in order to satisfy the discriminating palates of New Yorkers. Bartesaghi, 65, comes out of semi-retirement annually to work the holiday season for Sant Ambroeus, the Madison Avenue bakery that sells his handcrafted panettone, the traditional Milanese Christmas bread. Making panettone is a delicate process. When dealing with variables like a too-warm winter day or chlorinated tap water, only expert hands can make the difference between a dense, chewy panettone and a tall, air-filled, perfect one. "Rather than import the bread, we imported the baker," says Sant Ambroeus owner Dimitri Pauli. And though none of the bakery's regulars have actually met Bartesaghi, those who recognize good panettone—including Isabella Rossellini, Diego della Valle, and the Italian Consulate—know whose bread it is they're buying. Through December 23, when they'll return to Italy, Bartesaghi and his wife, Flora (whose job it is to hand-wrap the 130 to 200 loaves her husband bakes daily), will work all day, then spend most of their evenings at home with the Pauli family, cooking pasta, watching soccer on TV, going to bed by 7 P.M. Except for the beautiful women, Bartesaghi says, New York is not his kind of town. The porcini aren't really porcini, the wine is expensive, and "I prefer a place where there is nature and I can go fishing."

CAROLYNN CARREÑO



combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

Gabriel's Bar & Restaurant—Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars alike manages to be unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs in a sauce of dark beer and sage with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. *11 W. 60th St. (212-956-4600). (M–E) AE, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (212-861-1102). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing,

Photograph by Liz Steger.

and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (212-961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (212-874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (212-234-0700). (M) AE, MC, V.*

Brooklyn

Casa Pepe—Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace to warm up the gray days of winter. The seafood-heavy menu finds best expression in the zarzuela de mariscos, the paella marinera, and the tacos Vera Cruz. *114 Bay Ridge Ave. (718-833-8865). (M) AE, DC, DS, MC, V.*

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

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nightlife

New Clubs...Fatboy Slim...Brubeck

Concerts

David Broza—12/23 at 8. *Town Hall, 123 W. 43rd St. (212-307-7171). $30–$40.*

Fatboy Slim—12/17–12/18 at 9. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (212-307-7171). $32.*

Gregg Allman—12/14–12/15 at 8. *The Community Theatre, Morristown, N.J. (212-307-7171). $37.50.*

Lord of the Dance—12/18 at 7:30. *Sovereign Bank Arena, Trenton, N.J. (609-520-8383). $35.75–$47.75.*

Meatloaf—12/27 and 12/29 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (212-307-7171). $50–$100.*

Small Stages

Arlene Grocery—12/15: Candymeats; Hamel on Trial. 12/16: Robby Baier; Cardinal Woolsey. 12/17: Espadrille; Very Very. 12/18: Blake Mattingly; Mozarts Grave; Iridesense. 12/19: Drew Blood; Dufus. 12/20: Danielle Cotton; Mark Geary. 12/21: Eric Lieblein; Ian. 12/22: Indigo; Johnny Society; Big Dog Beattie. 12/23: Von Em; Standpipe. 12/27: Drugstore Soul; Mark Geary. *95 Stanton St. (212-358-1633). $.*

The Baggot Inn—12/14: Girl; Pat Ossowski. 12/15: The Sammy Mac X-Mas Xtravaganza. 12/16: Jim Wallace; Sharon Discorfano. 12/17: Over the Counter; Don Everett Peace. 12/18: David Clare; New York Souls. 12/19: Washington Square Acoustic Jam. 12/20: Acoustic Open Mic with Brooke and Matt. 12/21: Ron Morris; Sarah Silbert. 12/22: Nick Fowler; Costello's. 12/26: Washington Square Acoustic Jam. 12/27: Acoustic Open Mic with Brooke and Matt. *82 W. 3rd St. (212-477-0622).*

Bottom Line—12/16: The Downtown Messiah. 12/17–12/18: The 10th Annual Glen Burtnik Xmas X-travagazna. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—12/14–12/15: Fanto-Mas; Kid. 12/16: Mephiskapheles. 12/18: Mark Geary. 12/19: Clutch; Quick Kill Formula. *6 Delancey St. (212-533-2111).*

CBGB & OMFUG— 12/14: Launch party for Website Musicselector.com with D.J.'s Raja Ram, India Drop. *315 Bowery (212-982-4052). $.*

Fez—Sundays: Jackie Beat, "How the Bitch Stole Christmas." Thursdays: Mingus Big Band. 12/14: Jonatha Brooke. 12/15: Stella: An Evening of Big Room Comedy; Kiki & Herb: "Do They Know It's Christmas?" 12/16: Mingus Big Band. 12/17: Let's Get Christmas with Mike Viola and the Candy Butchers; Kiki & Herb: "Do They Know It's Christmas?" 12/18: Toshi Reagon; Kiki & Herb: "Do They Know It's Christmas?" 12/20: Kiki & Herb: "Do They Know It's Christmas?" 12/21: Susanna Hoffs; Kiki & Herb: "Do They Know It's Christmas?" 12/22: Stella; Kiki & Herb: "Do They Know It's Christmas?" *Time Cafe, 380 Lafayette St. (212-533-2680).*

Irving Plaza—12/14–12/16: Stereolab. 12/17: Groove Collective. *17 Irving Pl. (212-777-6800).*

Joe's Pub—12/17–12/19: Lea DeLaria's "Who You Callin' Ho Ho Ho—A Very Lea Christmas." *425 Lafayette St. (212-239-6200).*

Knitting Factory—12/14: Melvin Gibbs Series; Liberation Theology: night for Vishnu/Obatala. 12/15: Sussan Deyhim and Karsh Kale; Christine Wheeler: BlowOut. 12/16: Tim Berne's Paraphrase. 12/17: Bobby Conn; Tim Berne's Paraphrase. 12/18: Roscoe Mitchell's Note Factory; Tim Berne's Paraphrase. 12/19: Roscoe Mitchell's Note Factory; Tim Berne's Paraphrase. 12/20: Jewsapalooza; Marty Ehrlich's Dark Woods Ensemble; Matt Darriau's Paradox Trio with Theodosii Spassov. 12/21: Jewsapalooza; Melvin Gibbs Series; Cipher of Genesis: Project Logic/MG Edition. 12/22: Jewsapalooza; Andy Statman; Yosi Piamenta. 12/23: Jewsapalooza; Metropolitan Klezmer. 12/25: Jewsapalooza. *74 Leonard St. (212-219-3055). $.*

Makor—12/14: Songwriters Hall of Fame night co-hosted by Dina Fanai and Bob Leone. 12/15: JoAnne Brakeen Quartet featuring Ravi Coltrane. 12/16: Knitting Factory Uptown: Lake Trout and Lost Tribe. 12/17: A Cappella at Makor. 12/18: Groove: Inasense and D.J. Logic. 12/19: Makor Jazz Brunch: Hans Schumann Trio. 12/20: Meredith LeVande; Gail Silverman; Daniel Harnett; Heather Howard. 12/21: Richie Havens. 12/22: Tin Hat Trio. 12/23: Knitting Factory's Jewsapalooza Uptown: Yale Strom & Hot Pstromi and Lemon Juice Quartet. 12/26: Makor Open Stage and Jam. *35 W. 67th St. (212-601-1000).*

Manitoba's—12/14: Jenny Muldour. 12/15: Joie Dead Blonde Girlfriend. 12/17: The Master Plan. 12/18: Adam Roth. 12/19: The Dark Horses. 12/20: Beat Rodeo. 12/21: Martha Wainwright. 12/22: Scott McClatchy. 12/26: Bar-B-Que Bob and the Spareribs. *99 Ave. B (212-982-2511).*

Mercury Lounge—12/14: Five Speed; Tom O'Brien. 12/15: Don Lewis Band; Laguna Meth. 12/16: Antigone Rising. 12/17: Papa M. 12/18: Neurobox. 12/19: Hot Water; Dolores Slim. 12/20: Sheila Na Gig; Patty Murray. 12/21: Frances Dunnery. 12/22: Her Vanished Grace; Girls of Porn. 12/23: Wheatus; Jude. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—12/14: The Yallopin' Hounds. 12/15: Chaz DePaolo. 12/16: The Gourds; Soozie Tyrell. 12/17: The Gourds; Elena Skye and the Demolition Strong Band. 12/18: The Hangdogs. 12/19: Peach Fish Pie. 12/21: Hugh Pool. 12/22: Dirty Water Dogs. 12/23: Matthew Gaudalupe. 12/25– 12/26: Peach Fish Pie. 12/29: Rob Ryan. *375 Third Ave. (212-683-6500)*

Sidewalk Cafe—12/15: Vince Martin; Bibi Farber. 12/16: Jen Halpern; Alpha Cat. 12/17: The O. 12/18: Michael Packer Group; Johnny Seven. 12/19: Liz Skillman; The Buzzards. 12/20: Antihoot with Lach. 12/21: Springwell; Turner Cody. 12/26: Soulwork. 12/27: Antihoot with Lach. *94 Ave. A (212-473-7373).*

S.O.B.'s—Most nights, sets at 10 and midnight. 12/17: Tabou Combo. 12/18: Sambo Novo; Liquid Sky vs. Karnival! 12/19: "Nwel Lakay." 12/20: Escambron Social Club. 12/23: No More Prisons Benefit. 12/25: Vibe Brasilis; Karnival! 12/26: Children's Kwanza. 12/27: Tito Puente. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 12/15: Enemy Squad. 12/16: Sector 9; Lake Trout; The New Deal. 12/17: Soulive. 12/18: Seeking Homer; Brother's Past. 12/22–12/23: God Street Wine. 12/25: The Machine. *161 Hudson St. (212-386-3600). $.*

Performance
Take 50

Birdland celebrates its December 15 semicentennial with a rare club gig by Dave Brubeck (pictured)—piano titan, noted performer of "Take Five" and "Blue Rondo à la Turk," and the man most frequently accused of making jazz respectable. (See "Jazz.")

Photograph Tom Truitt.

Clubland

Baby Jupiter—12/14: Glark Gayton; Dorothy Scott. 12/15: Panty Party; Typhoo; Jack. 12/16: Dawtahz; Daniel Simones. 12/17: Massive; Mobile King. 12/18: Junk Man; String Swing. 12/19: Excuse Me Do You Speak Hebrew? 12/20: Rick Shapiro; Silith Fair Funny Female Women; 12/21: Clark Gayton; Dan Emory Mystery Band; 12/22: Mentol Nomad; Tara Englebardt. *170 Orchard St. (212-780-0287).*

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights. Thursdays: A nifty trip-hop night called "Nice & Easy." Alternate Fridays: loved-up house music from D.J.'s Holmar and A. Gram at "N'Ice"; the friendly, long-running house-music party "Bang the Party." Saturdays: "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. 12/17: D.J. Tony Humphries spins soulful house as well as the great, gospel-inflected garage of his New Jersey–based Yellorange label. *418 W. 14th St. (212-206-1590).*

Black Betty—A wondrously eclectic nightspot in Williamsburg. Wednesdays and Thursdays: "D.J.-O-Rama," D.J.'s spinning everything from hip-hop to dance-hall reggae and funk. Sundays: "Jazz on Sundays." Mondays: "Rhythm on Mondays" anything with a groove from Afro-Cuban jazz to sixties soul. 12/20: The Sugarman Three. *366 Metropolitan Ave., Williamsburg, Brooklyn (718-599-0243).*

Centro-Fly—The club formerly known as Tramp's is now a hot spot to groove to D.J.'s. And there's more good news: The new owners have already managed to snag the house/trip-hop/big-beat promoters "Plant" for their Saturday nights and the "Subliminal Sessions" with D.J. Erick Morillo for their Thursdays. *45 W. 21st St. (212-803-7859).*

Frank's Lounge—A bare-bones bar and dance spot, which hosts Lorie and E-Man's great house-music party "Bang the Party" bi-weekly. 12/17: E-Man with special guests. 12/24: "Open Turntable Night." *660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. 12/17: The Camaros. 12/18: Jet Set Six. 12/24: Nick Palumbo and the Flipped Fedoras. *240 W. 47th St. (212-921-1940).*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 12/17: "Yoshiesque" with Deep Dish. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. Monthly: Renowned Japanese trance D.J. Tsuyoshi Suzuki. *6 Hubert St. (212-343-1379).*

Opening
You Asked For It

Opening a nightclub in the Giuliani era requires patience, paid expediters, and almost limitless reserves of cash. In the anything-goes spirit of New York, though, four new venues have opened during the past few months—some without cabaret licenses. No dancing on the bar!

Ethan Brown

Club	Cabaret License?	Décor	Big Idea
Centro-Fly (45 West 21st Street; 212-803-7859) 	Yes	Laid-back, retro-cool, brought to you by the owner of East Village bar Drinkland. Think *Laugh In* meets Beck's *Odelay.*	Centro-Fly's mix of ecstatic house parties like "Subliminal Sessions" (Thursdays) and beautiful-people soirées like "Plant" (Saturdays) make it a standout among Flatiron spots such as Cheetah and Ohm.
The Slipper Room (167 Orchard Street; 212-253-7246)	No	*Cheers* meets Max Fish.	Though it hasn't yet opened to the public, the Slipper Room hopes to offer a calmer, refined Lower East Side drinking experience (read: no rampaging postcollegiates).
Twilo's "2K Lounge" (530 West 27th Street; 212-268-1600)	Yes	Think virtual club, with illuminated end tables, a booming, digital sound system, and long banquettes.	At last, relief from the dance-drunk masses! The 2K Lounge is both a VIP room (on weekends) and its own club-within-a-club (during the bimonthly techno party "2K Wednesdays").
Guernica (25 Avenue B; 212-674-0984) 	No	Just as avant-garde as its namesake but slightly more relaxing.	Now that the "vida coca" of the after-hours club Save the Robots is but a fading memory, Guernica provides an appropriately upscale vision of far East Village nightlife in the same space.

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday, Monday and Tuesday in December the Ellington Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11:00. 12/15: Dave Brubeck. 12/16-12/18: 'Tenor Summit' 12/22: Kendra Shank. 12/23-12/25: Randy Brecker & Bob Berg Quintet.315 W. 44th St. (212-581-3080).

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 12/14–12/19: Rachelle Ferrell and her R&B Band. 12/20: Marc Cary Trio. 12/21-12/26: Tom Scott and The LA Express. 12/27: Will Calhoun Quartet. *131 W. 3rd St. (212-475-8592).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 12/15: Neal Haiduck Quartet. 12/16: Elvis Sinatra. 12/17: Dave Pietro Quartet. 12/18: Kerry Politzer Quartet. 12/19: Mike Magilligan. 12/20: Marya Lawrence & Metamorphosis. 12/21: Dawn Thompson Quartet. 12/22: David Berkman Quartet. 12/23: Elvis Sinatra. 12/24: Art Owens Quintet. 12/25: Renaud Penant. 12/26: Mike Magilligan. 12/27: Matt Wilson. *349 E. 13th St. (212-533-6212).*

Iridium—In this surreal basement venue across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 12/14–12/19: Ron Carter Quintet. 12/21–12/26: Chico O'Farrill Big Band. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

"Jazz Insights: Hoagy Jazz, A Centennial Tribute to Hoagy Carmichael"—Informal lectures hosted by Arnold Jay Smith. 12/14: Richard Sudhalter. 12/21: Michael Chertok. Tuesdays, 7:45–9:30. *The New School, 66 W. 12th St. (212-229-5873). $25.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.
$ = cash only.

Photographs by Serge J-F. Levy.

Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 12/17: Michael Weiss Quartet. *11 W. 53rd St. (212-708-0480).*

Roulette—12/10: Jon Gibson and David Behrman. 12/11: Yuko Fujiyama; Ikue Mori; Yuki Saga. 12/12: Jim Staley; Ikue Mori; Phoebe Legere; Steve Butters. A TriBeCa performance space featuring experimental and adventurous music—basically, a miniature Knitting Factory. Shows at 9. *228 W. Broadway (212-219-8242). $8.*

Tonic—12/15: Zeena Parkins's Gangster Band. 12/16: Mark Dresser; Joey Baron. 12/17: Eyvind Kang; Ted Reichman. 12/18: Masada String Trio; Slow Poke. 12/19: 2nd Annual Holiday Hootenanny. 12/22: Chien-Yin Chen with Peter Adamczyk; Andrea Parkins. 12/23: Marc Ribot; Joey Baron. 12/26: Kid Congo Powers. *107 Norfolk St. (212-358-7501).*

"Trombone Titans"—12/16 at 8. With Al Grey; Ray Anderson; Wycliffe Gordon. *Pace Downtown Theater, 3 Spruce St., bet. Park Row and Gold St. (212-346-1715). $20.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 12/14–12/19: Cedar Walton Quartet with Jackie McLean and Billy Higgins. 12/21–12/26: Cedar Walton Quartet with Billy Higgins. *178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. Jim Norton, DC Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (212-477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 12/16–12/17: Mega 97.9's "El Vacilon on Broadway." 12/18–12/19: Susie Essman. 12/20–12/21: "Blue Collar Comedy." 12/22–12/23: Mike Robles Comedy Rumba. 12/24–12/26: Lewis Black. $12.50–$24.50, two-drink minimum. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 12/13–12/19: Colin Quinn; Dave Attell; Greer Barnes; Mitch Fatel; Rick Crom; Godfrey. *117 Macdougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase. Shows Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 12/17–12/18: Rob Magnotti; Joe Matarese; Eric Kornfeld; Vic Henley. 12/24: "A Very Jewish Christmas." *34 W. 22nd St. (212-367-9000).*

KGB—Thursdays at 10: Ahna Tessler and Lauren Engel. $5 cover. *KGB, 85 E. 4th St. (212-995-8502).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; and Sat. at 8, 10, and midnight. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Through 12/19: Marilyn Volpe performs "New Year's Eve 1949," Fridays at 9 and Sundays at 3. 12/19: Karen Mason in "Christmas! Christmas! Christmas!" *450 Park Ave. So., at 30th St. (212-532-4370).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (212-741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. Bobby Short plays two shows nightly (Tues.–Sat.) at 8:45 and 10:45. $60. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Wednesdays at 8:30: "The Next Big Broadway Musical," an improvised comedy. $10 cover; two-drink minimum. Through 12/18: Tommy Femia in "Judy Garland Live!" *343 W. 46th St. (212-757-0788). $.*

Feinstein's at the Regency—Michael Feinstein's brand-new cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Michael Feinstein appears twice nightly (8:30 and 11). Tickets are $60; $50 minimum. *40 Park Ave at E. 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9, Fri. and Sat. at 9 and 11. $30 cover; $20 minimum. 12/19: Alexandra Haas's "On Foreign Shores." *363 W. 46th St. (212-586-0244).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 12/14: Michael McQuary, "Man of 1001 Faces"; Elena Bennet and Fred Barton. 12/16: Frans Bloem. 12/17: Ruby Rims presents "Teddy Care Benefit—1999." 12/18: Marieann Meringolo. 12/19: Jeanne Beauvais; Leslie Orofino; Marieann Meringolo. 12/20: Niko Louizos. 12/21: Elena Bennett and Fred Barton. 12/22: Anita Michael. 12/24: Christmas Carol Sing-Along with Steven Lowenthal. *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Performance

Slim's Pickings

In Coke commercials, Oldsmobile ads, and movies like 'Cruel Intentions' and 'She's All That,' Fatboy Slim songs like "The Rockafeller Skank," "Praise You," and "Right Here, Right Now" have achieved the cultural-saturation level of Muzak. But success hasn't come easy for Fatboy Slim (a.k.a. Norman Cook, pictured); for years he anonymously presided over England's "big beat" scene, which mixes hip-hop and rock samples with lager loutish glee. His rave roots make little sense to some of his new fans—expect at least someone *to wonder where the band is—but his D.J. set at the Hammerstein Ballroom December 17–18 will be instantly appealing enough for everyone. (See "Concerts.")*

Photograph by Michael Lavine.

in concert

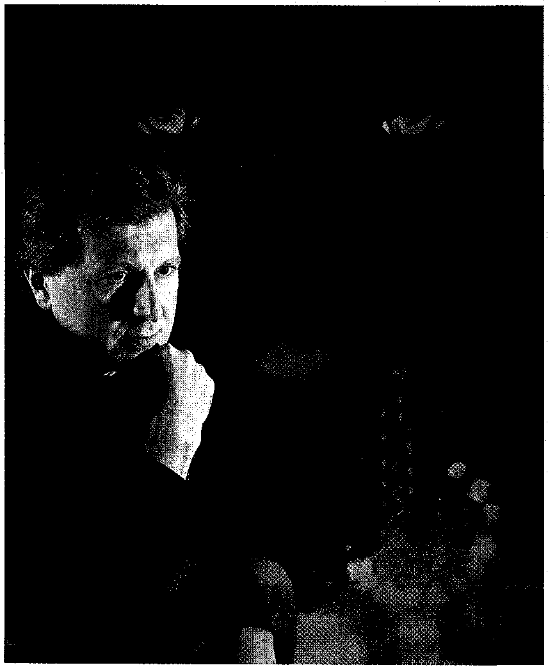
Susan Marshall...Handel's *Messiah*

Previews

American Dreamer

Jerry Hadley first read *The Great Gatsby* at 13, while a junior-high student in central Illinois. In the 34 years since Hadley left his two-room schoolhouse in Manlius, he has returned to the novel three dozen times. This week he dons a dusty pink suit with blue pinstripes and takes center stage at the Met as Jay Gatsby in John Harbison's opera based on Fitzgerald's 1925 American tragedy. "Ninety-nine percent of what we say is lifted right out of the book," says Hadley (pictured). "Nobody pretends to be trying to outdo Fitzgerald." The opera, which keeps the car crash and green light but ditches the swimming pool and adds some arias and a fox-trot, still revolves around the elusive Gatsby. "The characters that have appealed to me most are a little screwed up," he says. "They're not so easily grasped. Gatsby is perfect." Hadley's own wholesome past is tinged with a little illicit mystery (his Italian uncles drove trucks of bootlegged whiskey down from Chicago) and an all-American capacity for self-invention. "We lived out in the middle of nowhere. My dad was a farmer with about 600 acres. He would sit on that tractor and go up and down those rows of corn day after day. He just loved it. I hated it," recalls the tenor, who managed to sing his way eastward while in his twenties. "A lot of us who came from the Midwest, in a sense we have all reinvented ourselves. Jay Gatsby certainly did," he says, pointing to an ethos that both he and Gatsby took from the heartland. "There's this relentless optimism, to the point of denial: 'It's going to be the way I envision it. My dream is going to be true.' " (See "Opera.")

Erika Kinetz



Classical Music

Contemporary American Jewish Composers—Works by Paul Schoenfield, Leonard Bernstein, Simon Sargon, and Nora Kroll-Rosenbaum, 12/14 at 8. *92nd Street Y, 1395 Lexington Ave. (212-996-1100); $25.*

Bargemusic—Works by Haydn, Shostakovich, and Mendelssohn, 12/16 at 7:30, 12/19 at 4; *$23.* Brandenberg Concerti, 12/22 and 12/24 at 7:30; $75. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-2083).*

Complete Brandenberg Concerti—Played by the Chamber Music Society of Lincoln Center, 12/16–12/17 at 8 and 12/19 at 5. *Alice Tully Hall, Lincoln Center (212-875-5788); $25–$35.*

New York Philharmonic—André Previn conducts Mozart and Tchaikovsky's *The Nutcracker, Act Two* with pianist Alicia de Larrocha, 12/16 and 12/18 at 8, 12/17 at 11 A.M. Ravel, Martinu, and *The Nutcracker, Act Two* 12/18 at 2. *Avery Fisher Hall, Lincoln Center (212-721-6500); $14–$77.*

Fantasia/2000—James Levine conducts the Philharmonia Orchestra of London, 12/18 at 8 and 12/19 at 1. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $30–$100.*

New York Chamber Symphony—Anthony Newman conducts Handel's, as well as Telemann's, *Water Music,* 12/18 at 8 and 12/19 at 2. *Alice Tully Hall, Lincoln Center (212-721-6500); $35.*

Holiday Concerts—Holiday Brass, 12/19 at 2. Boys Choir of Harlem, 12/23 at 8. Klezmerfest, 12/26 at 8. *Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$60.*

The Pageant of the Holy Nativity—Anthony Piccolo's annual costumed Christmas pageant, 12/19 at 5. *St. Bartholomew's Church, 109 E. 50th St. (212-378-0248); free.*

The Passion of Johann Sebastian Bach—The Amsterdam Baroque Orchestra and Choir plays *Christmas Oratorio,* 12/19 at 7. *Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$45.*

The Waverly Consort—A play-pageant of the Christmas story, derived from medieval European manuscripts, 12/19 at 1 and 3. *The Cloisters, Fort Tryon Park (212-307-4100); $38.*

Handel's *Messiah*—Lyndon Woodside conducts the Oratorio Society, 12/20 at 8. David Briskin conducts the Masterwork Chorus, 12/21 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$65.*

Eugene and Gina Levinson—The bassist and his pianist wife play Eccles, Beethoven, Bruch, and Franck, 12/20 at 8. *Weill Recital Hall, 154 W. 57th St. (212-247-7800); $32.*

Gay Men's Chorus—Barry Oliver conducts "Comfort and Joy: Songs for a Midwinter's Eve," 12/22 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $10–$75.*

New York String Orchestra—Jaime Laredo conducts Mozart, with violinist Cho-Liang Lin, 12/24 at 7. Works by Corigliano, Mozart, Mendelssohn, and Beethoven, 12/28 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $12–$36.*

Professor Peter Schickele—The Professor does P.D.Q. Bach, 12/27 and 12/29 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$46.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Opera

Amato Opera—*Die Fledermaus,* 12/17 and 12/18 at 7:30, 12/19 and 12/26 at 2:30. *319 Bowery (212-228-8200); $25.*

Metropolitan Opera—*Tristan und Isolde,* 12/14 at 7 and 12/18 at 12:30; *Lucia di Lammermoor,* 12/15 at 8 and 12/18 at 8:30; *Le Nozze di Figaro,* 12/16 and 12/21 at 8, 12/25 at 1:30; *L'Elisir d'Amore,* 11/17 and 12/22 at 8; *The Great Gatsby,* 12/20 at 8 and 12/23 at 7:30; *Rigoletto,* 12/24 at 7 and 12/27 at 7:30. *Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$275.*

Dance

Alvin Ailey American Dance Theater—Dances by Ronald K. Brown and Judith Jamison, and, of course, Ailey's *Revelations,* 12/14–12/17, 12/21, and 12/23-12/25 at 8; 12/18 at 2 and 8; 12/19 and 12/26 at 3 and 7:30; 12/22 at 2. Through 1/2/00. *City Center, 131 W. 55th St. (212-581-1212); $25–$60.*

New York City Ballet—George Balanchine's *The Nutcracker,* 12/14–12/16, 12/21, and 12/23 at 6; 12/17 at 8; 12/18 at 2 and 8; 12/19 and 12/26 at 1 and 5; 12/20, 12/22, and 12/27 at 2 and 6. Through 1/2/00. *New York State Theater, Lincoln Center (212-307-4100); $15–$82.*

Susan Marshall—*The Descent Beckons* looks at loneliness, with 100 life-size inflatable dolls, 12/14–12/18 at 8, 12/19 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $35.*

Photograph by Joe Fornabaio.

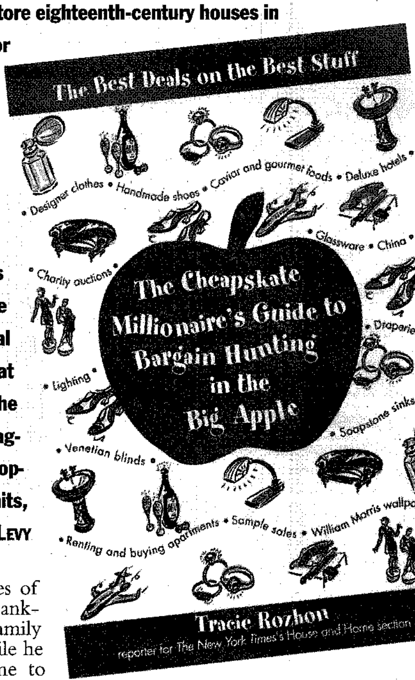
the mix

In Print

She Can Get It for You Wholesale

"I've known some old-style millionaires and they're pretty tight," says Tracie Rozhon as we rummage through the bolts of elegant fabrics at Saint Laurie Merchant Tailors on Park Avenue. "I mean, who wants to waste money?" In her new book *The Cheapskate Millionaire's Guide to Bargain Hunting in the Big Apple,* Rozhon sifts through the city's various opportunities for cut-rate luxury: limos instead of cabs ("You can hire one for twenty dollars an hour!"); plum shops on 47th Street where you can find Tiffany-quality jewels in classy settings; the best approach to buying William Morris wallpaper. "I used to buy and restore eighteenth-century houses in Connecticut, so I know all about getting wallpaper from London or old boards from Massachusetts," says Rozhon. "And I've always been a fashion buff, not that I'm fashionable." She is wearing no makeup, a giant floppy hat, and a curious one-piece Ferre jumpsuit with a tuxedolike jacket that she bought a while back from Dollar Bill's near Grand Central. If there is something of the Mad Hatter in Rozhon's personal style, her strategic advice on navigating everything from sample sales to apartment-buying is sane and shrewd. "Never go to the Barneys warehouse sale," she declares, emphasizing every word as if it were her own personal eleventh commandment. "There are too many women grabbing at the sweaters and everything gets stretched out. Better to go to the sale at the real Barneys that's just about to start." You might imagine that such a passionate consumer would have her Christmas shopping well under way, but no. "I'm a deadline reporter," she admits, "and a deadline shopper."

ARIEL LEVY


The Best Deals on the Best Stuff
• Designer clothes • Handmade shoes • Caviar and gourmet foods • Deluxe hotels •
• Glassware • China •
• Charity auctions •
• Draperies •
• lighting •
• Soapstone sinks •
• Venetian blinds •
• Renting and buying apartments • Sample sales • William Morris wallpaper •
The Cheapskate Millionaire's Guide to Bargain Hunting in the Big Apple
Tracie Rozhon
reporter for The New York Times's House and Home section

John Leonard's TV Notes

Space Station (12/14 and 12/21; 8 to 9 P.M.; Channel 13) may be just what NASA needs after the Mars Polar Lander fiasco—a booster shot for hardware in orbit, from Houston public television (right next door to Mission Control), written, produced and directed by Karl Sabbagh (the "process" documentarian who gave us *Skyscraper*). This joint Russian-American-Boeing effort is already two years behind schedule, and not only because the Russian economy collapsed. We hear at geeky length from scientists, engineers, astronauts, and bureaucrats, all of them putting the best possible face on culture-shock and launch-package problems with the Zarya and the Service Module, the Unity Node, and Republicans in Congress.

Blood Money (12/18; 9 to 10:30 P.M.; TMC) is a throwback to the good old days when the Mafia wasn't funny, not even in San Diego. Although the Rastrellis control the waterfront, their patriarch is dying, one of his sons has been murdered, and the family's losing so much money that it has to borrow from the competition, which includes Mexicans, Russians, bikers, and porn on the Internet. So Brian Bloom, the Rastrelli who went to Harvard, comes home from New York to apply modern principles of investment banking to the family business. While he won't in time to save Alan Arkin from an embarrassment on a golf course with a transvestite, he brings with him a blonde bombshell of a partner, Jenya Lano, so ruthless that San Diego doesn't stand a chance. Very artsy to look at, from veterans of the *Miami Vice* series.

Miracle on the 17th Green (12/19; 9 to 11 P.M.; CBS) asks a difficult and perhaps imponderable question, after Robert Urich has lost his job but changed his life: Is it better to be an advertising executive or a pro golfer? While his wife, Meredith Baxter, and their children, the usual cutesomes, have their doubts, especially when Urich's off with Ernie Hudson on the PGA tour instead of helping around the day-care center, I won't spoil your suspense by revealing how those doubts drop into a hole.

Davy Jones' Locker (12/25; 10 to 11 A.M.; Channel 13) features the Bil Baird Marionettes, eighteen inches each on nine-foot strings, as directed and filmed by Joseph Jacoby in a Christmas musical special that employs a pirate search for underwater treasure to celebrate the joys of reading. There are many jokes—about latitude, longitude, and fortitude; about ghosts-of-honor and twin twits; about Avarice in Wonderland—plus a ragtime piano player and a sexy mermaid. It's a lovely, innocent hour, adding up to the injunction: "Read it and reap!"

Lectures and Panels

"Tanakh & Testament: A Reprobate Tinkers with Holy Writ"—12/13 at 7 P.M.: Artist Barry Moser talks about his design and illustration of the Pennyroyal Caxton edition of the Holy Bible. The Cathedral of Saint John the Divine, 1047 Amsterdam Ave., at 112th St. (212-316-7449); free.

"Privacy and the Internet: What You Don't Know Can Hurt You"—12/15 at 6:30 P.M.: A seminar with experts on law and technology. Women's American Organization for Educational Resources and Technological Training, 425 Park Ave., at 55th St., 19th floor (212-505-7700 ext. 235); $15.

"Great Minds Don't Think Alike: Jamie Dimon and R. Thomas Herman"—12/16 at 8:15 P.M.: Arguing about America's economic future. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $20.

Carol Burnett and Joy Behar—12/19 at 8 P.M.: The two red-headed comedians discuss Burnett's pioneering career. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $20.

"Dreams and Art"—12/17 at 11 A.M.: In honor of the centennial of Sigmund Freud's *The Interpretation of Dreams,* the American Psychoanalytic Association presents a slide lecture with art historians, psychologists, and artists in conjunction with the exhibition "Dreams 1900–2000," on view till 2/26 at the Equitable Gallery. Waldorf-Astoria Hotel, 301 Park Ave. at St. (212-355-3000); free.

The Written Word

Eve Ensler—12/13 at 7:30 P.M.: Reading from her new book of essays, *Necessary Targets.* Three Lives & Company, 154 W. 10th St. (212-741-2069); free.

John Ashberry, Susan Baran, John Yau, Max Gimblett, Estelle Ellis—12/15 at 6:30 P.M.: Discussing Ellis's book *At Home with Art.* Posman Books, One University Pl. (212-533-2665); free.

Colson Whitehead and James Morrow—12/15 at 7 P.M.: Reading at KGB, 85 E. 4th St. (212-358-1935); free.

Katherine Russell Rich—12/19 at 7:30 P.M.: Reading from *The Red Devil: To Hell With Cancer and Back.* Temple Bar, 332 Lafayette St. (212-925-4242); free.

Noël Coward Centennial Gallery Talk—12/19 at 1 P.M.: Associate Curator Andy Davis shares stories of the celebrated playwright's life and work in conjunction with the exhibition. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with suggested donation upon admission.

"Shakespeare and the Critics: A Conversation Between Harold Bloom and Frank Kermonde"—12/20 at 8

GAME WEEK

HOME ▨ AWAY

	MON	TUE	WED	THUR	FRI	SAT	SUN
GIANTS							STL FOX 1 P.M.
JETS							DAL CBS 4 P.M.
ISLANDERS		▨ EDM FSNY 7:30 P.M.	TOR FSNY 7:30 P.M.			▨ BUF METRO 7 P.M.	▨ NJ FSNY 7 P.M.
RANGERS			▨ LA MSG 7 P.M.		▨ WA MSG 7:30 P.M.		▨ TB MSG 7 P.M.
DEVILS		▨ LA METRO 7:30 P.M.		MON FSNY 7:30 P.M.		▨ WAS MSG 7:30 P.M.	NYI FSNY 7 P.M.
KNICKS		HOU MSG 8 P.M.		DAL MSG 8:30 P.M.		▨ WAS MSG 1 P.M.	
NETS			▨ CLE METRO 7:30 P.M.	WAS METRO 7 P.M.		CLE FSNY 7:30 P.M.	▨ ATL METRO 6 P.M.
	12/13	12/14	12/15	12/16	12/17	12/18	12/19

	MON	TUE	WED	THUR	FRI	SAT	SUN
GIANTS							▨ MIN FOX 1 P.M.
JETS							
ISLANDERS		▨ PIT METRO 7:30 P.M.		▨ NYR MSG 7:30 P.M.			
RANGERS		▨ BUF MSG 7:30 P.M.		NYI MSG 7:30 P.M.			▨ NJ MSG 4 P.M.
DEVILS			▨ PHI FSNY 7:30 P.M.	TOR METRO 7:30 P.M.			NYR MSG 4 P.M.
KNICKS	▨ CHA MSG 7:30 P.M.		▨ TOR MSG 7:30 P.M.			IND NBC 7 P.M.	
NETS		TOR FSNY 7 P.M.		▨ PHI FSNY 7:30 P.M.			▨ CHI FSNY 8 P.M.
	12/20	12/21	12/22	12/23	12/24	12/25	12/26

P.M.: At the Unterberg Poetry Center, 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $15.

"72 Hours of the Bible"—12/21 at sunrise till sunrise on Christmas Eve, 12/24: What can we tell you? Marshall Weber will read the Old and New Testaments out loud and then cut his hair, which he hasn't done since 12/21/98. The Angel Orensanz Center for the Arts, 172 Norfolk St. (718-383-9621); free.

Tours

"A Century of Jewish Life on the Lower East Side"—12/19 at 1 P.M.: A guided minibus tour that stops at Bialystoker Synagogue, Kehila Kedosha Janina, and Stiebel Row, a stretch of East Broadway where hundreds of one-room schuls once flourished and the modern Orthodox movement was born. Meet at the Angel Orensanz Cultural Center, 172 Norfolk St. (212-598-1200); $15–$18.

"A Victorian Christmas"—12/18 and 12/19 at 2:15 P.M.: Have a gander at the nineteenth-century sites in Gramercy Park and the Ladies' Mile that illustrate how Victorian society shaped the way we celebrate the holiday today. For reservations and meeting place, call 212-465-3331; $12.

Event

Cuban Holiday Fair—12/18 and 12/19 at 12 P.M.: Painted cigar boxes, masks, dolls, papier-mâché, paintings, posters, sculpture, and plenty of coffee. Center for Cuban Studies, 124 W. 23rd St. (212-242-0559); free.

Benefits

"Fantasia/2000"—12/18 and 12/19 at 8 P.M. and 11:30 A.M.: The talents of a new generation of animators and filmmakers are celebrated in these two showings of seven new animated sequences, including the original "Sorcerer's Apprentice" on an enormous screen accompanied by a live performance of the works of Stravinsky, Beethoven, Gershwin, and others. Saturday's event will be followed by a reception; Sunday's will be preceded by a brunch. Proceeds benefit Carnegie Hall's educational programs. 57th St. at Seventh Ave. (212-903-9679); $500.

Exhibitions

"Cold War Television"—Through 12/26: A screening package with excerpts from the documentary *When Television Was Young*, blacklisted writer Abraham Polonsky's *You Are There: "The Crisis of Galileo,"* and *The Defenders: "Blacklist."* Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); $6.

"American Families: Beyond the White Picket Fence"—Through 2/1/00: Photographs of lesbian moms, interracial and teenage families, stepparents, single parents, and anyone else trying to construct something a little more turn-of-the-millennium than the old *Ozzie and Harriet* model. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $10.

"The Italians of New York: Five Centuries of Struggle and Achievement"—Through 2/20/00: Revisit the public lives of prominent Italians in the city. New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

"NYC Century"—Through 7/9/00: One hundred objects reflecting a range of perspectives on the twentieth-century New York City experience. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-6272); $5.

Online

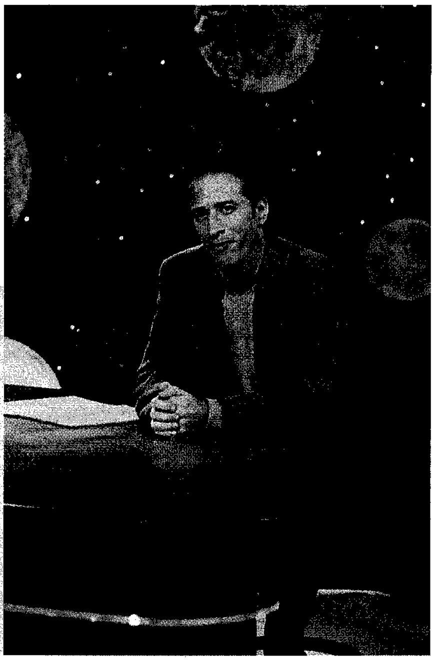
New York on the Web—Have you got everything you need for this holiday season? If not, the newly relaunched www.nymag.com has it for you: our Holiday Gift ideas and Party Planner are online, and so is Corky Pollan's "Best Bets." Also, the Surf Report scours the Internet for the best sites (so you don't have to): This week, rummage through vintage goods on www.vintageusa.com—and isn't it time for a visit to the virtual barber? Find out how much you really know about Gotham with our Trivia Contest, participate in our Daily Poll, and plan weekend getaways with the help of "52 Weekends." And as always, you can browse through our extensive archive of *New York* Magazine back issues and articles, and read selected articles from the current issue.

Sports

Pre-Holiday Runs—Before you drink your egg nog, join the New York Road Runners Club this

The Tube
Our Dumb Millennium

Join Jon Stewart for *The Greatest Millennium,* in which he promises "a comprehensive look at the last thousand years" in one hour. In addition to plenty of *really* funny lines delivered by the ever-appealing Stewart, expect special reports from *The Daily Show* correspondents, like Vance DeGeneres's incisive look at the development of the media ("As always, technology refused to be dignity's bitch,"); Lewis Black on "Signs of the Apocalypse" ("the utter senselessness of Pamela Lee's breast reduction"); and Mo Rocca's predictions for the future ("Humans will feed from any of numerous hoses found on the forest floor"). Airs December 15 at 11 P.M. on Comedy Central.



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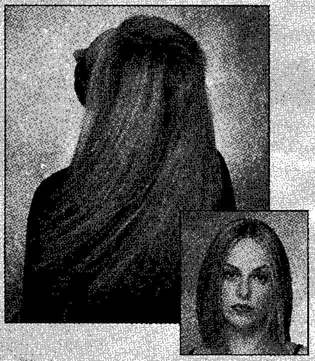

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Solutions to last week's puzzles

■	A	■	P	■	C	■	A	■	R	■	T	■	H	■
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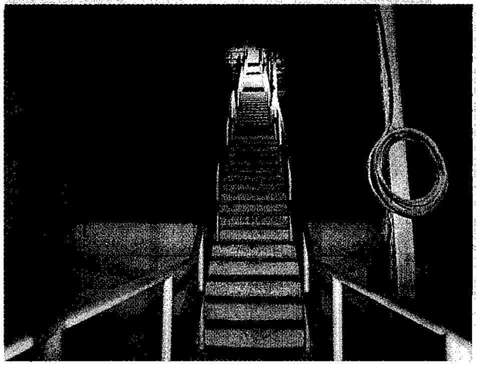
Happening If you live in far-eastern Manhattan, you have asked yourself on a freezing or muggy or rainy day why there's no subway anywhere near you. Through the years, many a subway line has almost been built, and in many cases these efforts left behind partially constructed tunnels, platforms, and stations—ghostly traces of a parallel city where the Lexington local isn't an overcrowded Swedish steambath. Join transportation historian Joseph Raskin for an investigation of the city's "Routes Not Built" on December 16 at 7 P.M. at the Cooper Hewitt Building Auditorium, 41 Cooper Square (718-243-8601); $5.



Sunday, 12/19, for two races in Central Park. The four-miler begins at 9:30 A.M. at Engineer's Gate (Fifth Avenue and East 90th Street), and the 15K begins at 9:45 A.M. at East Drive and 84th Street. Prizes will be awarded for top finishers in various categories the following day at the Museum of the City of New York. There is a $12 nonmember entry fee and limited race-day entries for $15. You may register online at www.nyrrc.org., or call 212-860-4455 for more information.

Pedaling Delights—The Five Borough Bicycle Club offers weekend day trips that are sure to put you in festive spirits. On Saturday, 12/18, as part of its Zoo Series, visit the Staten Island Zoo, which boasts the best reptile collection in the United States. You'll ride 25 miles across mostly flat terrain and lunch near Clove Lake. Meets at 9 A.M. at South Ferry terminal. On Sunday, 12/19, it's a 25-mile Frostbite Ride to the medieval glory of the Cloisters. Meets at 9 A.M. at City Hall (Centre and Chambers Streets). Enjoy post-Christmas merriment on Sunday, 12/26, with a 25-mile journey to Dyker Heights. You'll see this Brooklyn neighborhood's Christmas lights and then sample some dim sum in Chinatown. Meets at 9 A.M. at City Hall. Bring a lock and money for lunch and/or admission for all three trips. For additional information on these and other free rides, call 5BBC at 212-932-2300, ext. 115, or visit www. 5bbc.org.

Running Classes—This year, make good on your resolution and sign up for Bob Glover's classes, sponsored by the Road Runners Club. There are beginner, intermediate, advanced, and competitive workshops offered Tuesday and/or Thursday evenings that will teach you everything from the fundamentals to speed training and endurance. Classes run 75 to 90 minutes and are arranged by ability level. The next session begins 1/4/00 and continues through 3/9/00. Groups meet at P.S. 6 (81st Street between Park and Madison Avenues), and there is an $80 (once a week) or $160 (twice a week) nonmember fee. For more information, call 212-860-4455.

Photograph by F. Candelaria.

kids

Caroling...Scrooge...Tom Chapin

Happening
Bearing Gifts

Kids aren't the only ones eager to open their presents this holiday season. On weekends in December, shortly before 1 P.M., the Central Park Zoo's beloved polar bears, Gus, Ida, and Lily, rise to their feet when their acute sense of smell alerts them that Santa is near. While their great-great-grandparents might have known the real St. Nick back in their North Pole days, "Santa" in this case is bear-keeper Roy Riffe, who places edible presents among the evergreen branches in the bears' *faux*-Arctic home. The furry creatures, all in their teens, are surprisingly well mannered as they open festively wrapped Saks Fifth Avenue boxes and munch on the chicken, turkey, and frozen "fishsicles" inside. Dessert is berries, apples, and peanut-butter-coated rubber toys. In addition to entertaining zoo visitors, Presents to the Polar Bears is part of an ongoing effort to improve the mental health of the bears. Several years ago, Gus was apparently bored, swimming back and forth in a repetitive pattern. An animal behaviorist recommended a "behavior-enrichment program" to vary the feeding and play habits of the bears. Opening the presents and "hunting" for the hidden delicacies exercises their problem-solving skills, keeping them alert and mentally stimulated. (You can exercise your own holiday hunting skills in the nearby gift shop, which offers a wide range of polar-bear gifts and collectibles.) Still, all of the fun and excitement can be tiring—so tiring, in fact, that, like children on Christmas morning, Gus has been known to lie down for a nap, using his empty box as a pillow. (See "Children's Events.") **TARA MANDY**

Children's Events

North Polars—The Wildlife Conservation Society hosts "Presents to the Polar Bears" (see photo). Visitors can watch the Central Park Zoo's polar bears open their holiday gifts, filled with edible treats and toys. Saturdays and Sundays in December at 1 P.M. The **CENTRAL PARK WILDLIFE CENTER** is located at 64th St. and Fifth Ave. (212-861-6030). Admission is $3.50 for adults, 50 cents for children ages 3 through 12, and free for kids under 3.

Smaller Nuts to Crack—Uncle Drosselmeyer welcomes children in the audience to the party in **NEW YORK THEATRE BALLET**'s hourlong version of *The Nutcracker*, designed for kids under 12. 12/17–12/29 and 12/26–12/27. Florence Gould Hall, 55 E. 59th St. (212-355-6160). $20 for adults, $15 for children 12 and under.●

A Christmas Caroling—Spread holiday cheer as members of the **WEST VILLAGE CHORALE** lead the way through a Dickens-like neighborhood in the West Village Caroling Walk. 12/17 at 7 P.M. For further information, call 212-570-7301. Free.●●

Making Tracks—Paul Deifel, designer of the "Trains Through Time" display at the **BROOKLYN BOTANIC GARDEN**, answers questions about model-train design and history, Saturday afternoons through 1/2/00. 900 Washington Ave., Brooklyn, (718-623-7200). The **NEW YORK BOTANIC GARDEN**'s "Holiday Train Show"—fashioned, except for the train and tracks, entirely of natural materials—adds six new Hudson Valley mansions this year. Puppets portraying old-fashioned steam engines stage "The Little Engine That Could" weekends through 1/9/00. 200th St. at Kazimiroff Blvd., the Bronx. For further information, call 718-817-8700.

Seasoned With Yiddish—"Kids and Yiddish: A Yiddische Hanukkah for Kids" mixes seasonal traditions with songs, skits, puppetry, and klezmer music. For kids ages 4 through 14. Sundays in December at 11 A.M. **THE FOLKSBIENE YIDDISH THEATRE** at Theatre Four, 424 W. 55th St. (212-213-2120); $12.

Little Big Top— **BIG APPLE CIRCUS**'s "Bello & Friends" mixes the clown's acrobatic hilarity with flying-trapeze, hand-balancing, and elephant acts. The whole audience sits within 50 feet of the ring. Damrosch Park at Lincoln Center Plaza, 62nd St. bet. Columbus and Amsterdam Aves. Performances through 1/9/00. Tickets are $18–$50 on weeknights, $28–$60 on weekends, and can be purchased by calling 212-307-4100. For further information, call 800-922-3772.

Let It Glow—Con Edison lights up the **BRONX ZOO** with "Holiday Lights"—over 140 sparkling animal sculptures and eight miles of dazzling tree lights; through 1/2/00, closed 12/24. Sunday through Thursday from 5:30–9 P.M., Friday and Saturday from 5:30-9:30. 185th St. and Southern Blvd., the Bronx. (718-367-1010). $6 adults, $3 children.

Miracle on 34th—Stroll through the "Tasty Town" and over the "Rainbow Bridge" before visiting with St. Nick himself at **MACY'S SANTALAND**, a 13,000-square-foot holiday wonderland, on Macy's eighth floor. One floor up is Macy's Puppet Theater, presenting *Festy's Holiday Timennium*–the 23-minute tale of a mouse who lives in the clock above the entrance to Macy's Herald Square, through 1/2/00. For performance schedule, call 212-494-1917. $2.50 for the Puppet Theater; Santaland is free.●

Fa La La—Sing along to children's favorites with Grammy-nominated **TOM CHAPIN & FRIENDS** at the Brooklyn Center for the Performing Arts. 12/19 at 2 P.M. Walt Whitman Theater, on the Brooklyn College campus. (718-951-4500); $9.●

Humbug—Ebenezer Scrooge learns the true meaning of Christmas in Theatreworks' production of *A Christmas Carol* at the **AUDITORIUM EQUITABLE**. 12/18 at 12:30 P.M. 787 7th Ave. at 51st St. (212-627-7373); $19.●

Puttin' on the Hits—Kids can get a "Taste of Broadway" at **TOWN HALL** when cast members from *Kat & the Kings* and other current shows perform their Broadway hits. 12/21 at 10:30 A.M. 123 W. 43rd St. (212-997-1003). Reservations required; free.●●

Worlds Colliding—The Gift of the Eagle Orchestra invites audience members to help create planetary equilibrium by acting as cosmic game-show contestants in *Devachan and the Monads*, an interactive performance presented by **KIDS IN THE KITCHEN**. 12/21–12/22 at 7 P.M. 512 W. 19th St., bet. Tenth and Eleventh Aves. (212-255-5793); $5●

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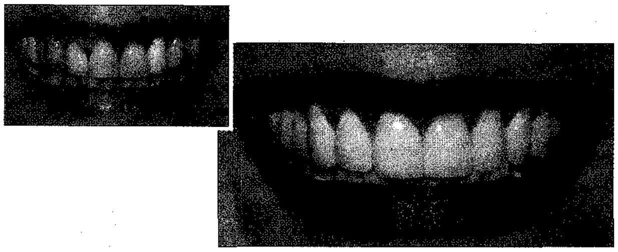

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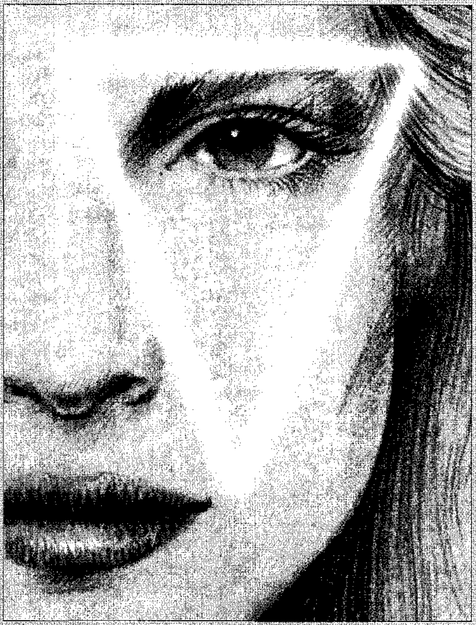
Q: Who is a candidate for this procedure?

A: Early signs of aging first appear in the central oval of the face. Fat bags appear under the the eyes — deep naso-labial folds develop — cheeks may bulge — and depressed lines become evident between the cheek and eyelid area. If you notice any of these changes, you may be a candidate for the MIDFACE LIFT.

One may simulate the results of a midface lift by placing a finger below the outer corner of the eye on the cheekbone and gently elevating upward and slightly backward. It is important to understand that the MIDFACE LIFT does not improve the jowl area — that is another procedure.



Early signs of aging first appear in the midface.

Q: How is the procedure performed?

A: The procedure is performed through an incision just below the lashes of the lower eyelid. It extends to the outer corner of the eye and then down and outward slightly in a skin crease. All of the tissues of the midface are lifted and secured in a newer, elevated position.

The procedure is performed on an ambulatory basis with twilight sleep administered by a board certified anesthesiolologist. Operating time is approximately 1½ hours.

Q: What is the recovery time?

A: There is no pain after surgery. Stitches are only at the eyelash line and are removed within 3-5 days after surgery. Swelling and any minor bruising is usually resolved within a week to ten days. Concealing makeup may be worn during the recovery period.

Q: What results may I anticipate?

A: You may anticipate a rejuvenated and more youthful appearance in the central oval of the face. Fat bags and eyelid creases are eliminated — lower eyelid skin is smoother — cheekbones are enhanced — and naso-labial folds are improved. Your general appearance will be softer, and more pleasing, exhibiting the final result of the "art of subtle surgery."

Dr. Elliot Jacobs is a Diplomate, American Board of Plastic Surgery,
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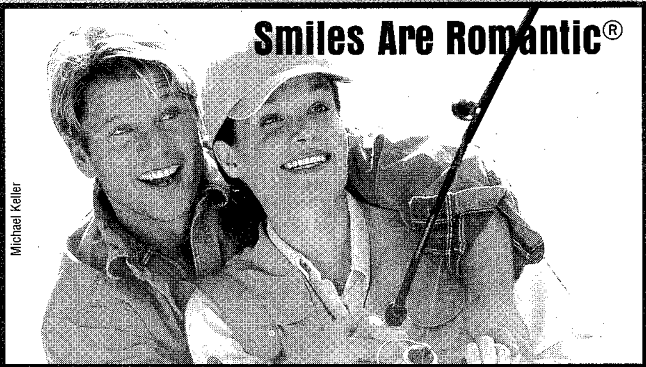

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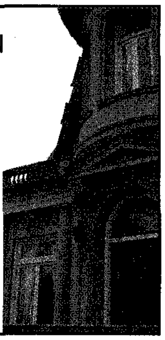

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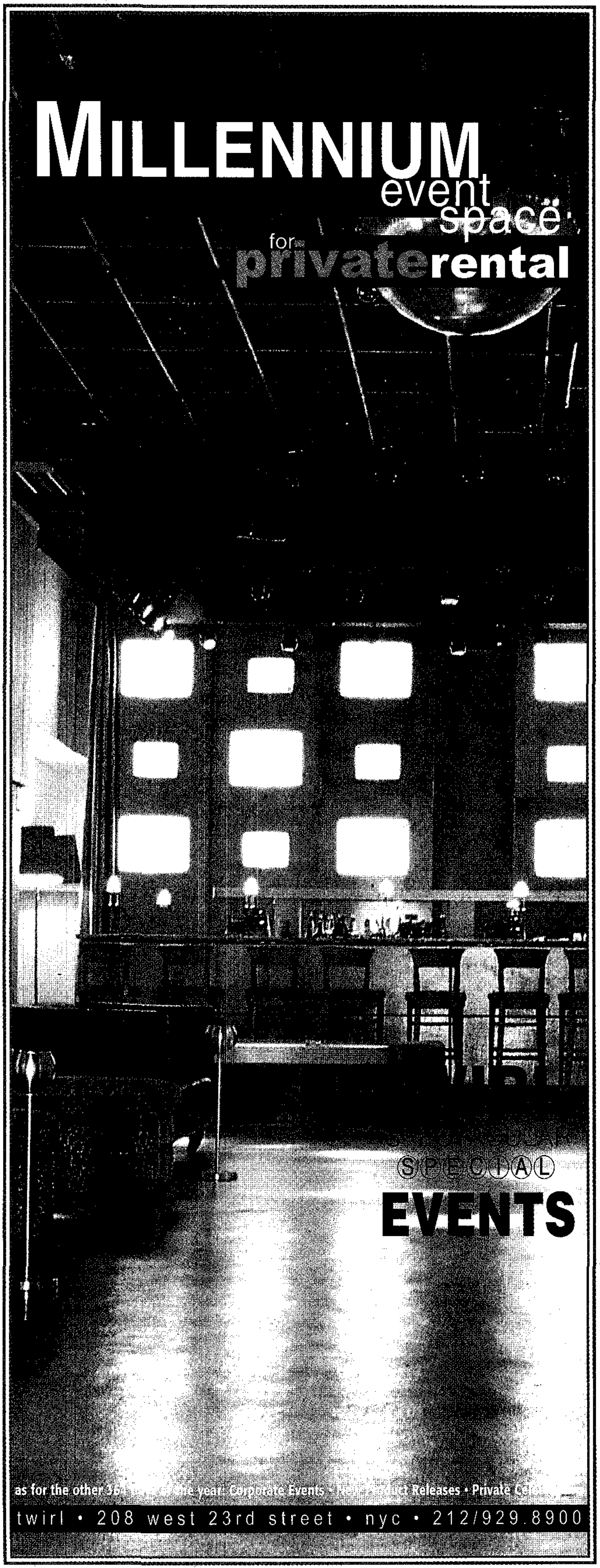
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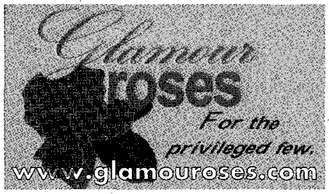

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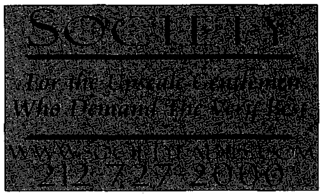

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Y2K/Lifelong Romance—Handsome, sensitive Jewish male, Ivy MBA, financially secure, 6', 195, brown hair/eyes, looking for sexy best friend - pretty, curvy, 28-35, to share long soulful talks, warm nights, marriage and family. Note/photo. 2767✉☎

Unique Single Male, 30—Handsome, 5'7", very successful, with great sense of humor, seeking single female with European model looks, who is genuinely nice, bilingual a plus, comfortable at the Four Seasons or playing Playstation at home. I am down-to-earth, collector of contemporary art, love animals, and like jazz to techno music. Luck (and lots of hard work) has handed me the finest things in life, but inside, I definitely prefer taking walks and laughing in the city or country with you. I have never been married, have no hangups or baggage, and would love to become friends first and see what happens from there. If you are visually stunning, one of a kind, and would rather sneak out of a stuffy party that we're at and play pool - you're the woman for me. Recent photo/note, please. 2693 ✉☎

A Rare Find—An elegant, pretty and sexy redhead desires a tall, 55-plus, energetic, successful and smart gentleman with a great sense of humor, for a fun relationship. 2629 ✉

Japanese Beauty Seeks Other Half—Me: elegant, long-haired, charming, high heels, Bergdorf's, Porsche, grand piano, never-married, busy, established - own company, look early 30s, love French cooking, "007". You: have humor, Ivy MBA, refined, well-dressed, high standards, book lover, shy, cute, under 45, (212). We: weekend Paris/Tokyo by jet, cook for our friends, happy ever-after. 2590 ✉

Reliable—Honest, handsome, kind-hearted, wry, reflective, 49, 5'11", (212), informal, Ivy, in the arts. Likes books, nature, Manhattan culture and sports, all music, good talk. Seeks sincere relationship with very bright, warm, pretty (212) woman, 30s-40s. Hugs too. Recent photo appreciated, with substantive note (no form letters, please). 2752 ✉

Discover This 6'2", Witty—Divorced, handsome, 40ish Jewish male who loves music, tennis... Seeks enchantingly funny, fit, attractive woman. Note/photo. 2741✉

Beauty, Brains, Blue Eyes—Slim, shapely, vibrant, fit and foxy, soulful artist/writer works in belly of Manhattan media and speaks four languages, but blushes before a literate, loving, great-looking, passionate, fit male, 48-58. Photo. 2672✉

Will Be Wintering In Florida—Socialite seeks comparable gentleman (50-70) who appreciates the lady who is elegant and proper yet sexy and passionate. Note/photo a must. 2696 ✉

Tall, Attractive 50ish Redhead—With long legs, a warm heart and lots of personality and style; many interests from the theater to tennis, the city to the country. Looking for down-to-earth, smart, successful guy who's missing only that one special woman. Please send note/photo/phone. 2703 ✉ ☎

Long-Stemmed Beauty—With few thorns - tall, slim, very pretty, 39, Jewish. Interests include sports, travel, stocks and music. Seeks tall, successful, athletic and fit male. Photo/note, please. 2732 ✉☎

Exceptional Female Artist—Attractive, slim, successful, evolved. Seeks successful, attractive, healthy man, 46-60. Prefer psychologist/psychiatrist. Photo. 2630 ✉

Napper, Nosher—Widower, early 70s, LI resident, bright, alert when awake. Seeking spark to ignite his batteries. 2754 ✉

Beautiful, Slender, Sweet—33, 5'6", green-eyed, shoulder-length brunette. Soft-spoken, Ivy-educated Manhattan resident with a warm smile and an easy laugh. You: a never-married Jewish male, 5'10" plus, 30s. sweetsjf@aol.com 2739 ✉☎

Handsome, Successful Executive—40s, Jewish, tall, athletic, energetic. Ivy MBA, well-traveled, literate and never boring. Seeking a gentle, intelligent, attractive, fit, nonsmoking lady, 32-45. A world of adventure and discovery lies ahead! Note/photo, please. 2711✉ or e-mail: wa0979@wharton.upenn.edu

If You Desire My Company—Let us meet and savor the times yet to be. Single white professional male, 30s, attorney, charming, cultured and affectionate, seeks pretty, petite, single white professional female, 20s, honest, warm, great sense of humor, for a committed, long-term relationship. Note/phone/photo. 2620 ✉☎

Have Fireplace, Will Travel—47-year-old man - psychologist by trade, regular guy by nature, looking for life partner. Me: 6', 175 lbs, smart and funny, kind and sensitive. You: 35-47, bright, outgoing, down-to-earth, with very pretty smile. Note/phone/photo, please. 2818 ✉

Private Investigator—Handsome, LI white male, 46, nonsmoker, 5'10", 175, friendly, warm, passionate and quite romantic. Loves tennis, boating, fishing and gourmet cooking. Seeks female counterpart for life's journey. Photo/note. 2640 ✉

Please Skip This Ad—If you're not that rare, 39-47, elegant, upscale, sweet lady *with class, looks, brains. I'm successful,* handsome, worldly, 51, fit, 5'9", Jewish man of high quality. Note/photo. 2784 ✉

My Mother Says—I'm beautiful, refined, smart and funny - and she knows everything. Very young-looking 36, Ivy Jewish female seeks tall, intelligent, refined Jewish male with a great sense of humor, who values loyalty, stability and high personal standards. Note/photo. 2824 ✉☎

Great Catch Seeks Fabulous Woman—Me: tall, handsome (really), very successful, Jewish, 50 and easygoing. You: pretty, curvaceous, 30-45, with a positive attitude. Photo, please. 2720 ✉☎

Gay, Super-Successful—Good-looking, 60, in-shape, wishes to meet 40s, sophisticated, well-educated man, prefer European, to share special life style. Photo/letter. Serious replies only. 2492✉

Slim, Sizzling Female—Seeks sexy, widowed maverick male, 65 up, sophisticated, style, looks. Slippers wait. 2735 ✉☎

Handsome And Cerebral Physician—46, Jewish, 6 feet tall, athletic, literate, altruistic, seeks compatible, marriage-minded woman for laughter, sharing and beyond. Interests include reading and discussing books, travel, museums, opera, tennis, hiking and anything Italian. A thousand words is better than a picture; your choice. 2678 ✉☎

Truly Spectacular Man—As a 38-year-old male, I am an extraordinarily successful, wealthy, Harvard-educated owner of an investment company. I am extremely handsome and stylish, with a quick wit, fit body and healthy spirit. I am also a man of laudable virtues and fascinating vices, with a big heart and an easy laugh. I am seeking a truly beautiful woman (inside and out), with a passion for life and a capacity to love, for a lifelong romance and commitment. Please respond with a note, recent photo and phone number. You'll be very glad you did. 2637 ✉

St. Barts Getaway!—Green-eyed, sporty, fit, slender, extremely pretty, PhD level. Seeks athletic, adventurous, highly successful, highly educated, warm, sensitive, affectionate male (39-50) for travel, romance and serious relationship. 2726✉☎

Is It You I've Been Waiting For?—I'm warm, affectionate, sensitive, creative, witty, quite special - a kind, honest and *very real man. You - an attractive woman,* 47-54, 5'3"-5'9", who wants a special relationship and who, like me, will work to keep it exciting, romantic and alive...who, like me, never takes anyone or anything for granted. Send a recent photo and a thoughtful note about yourself. 2653 ✉

Don't Settle—Very successful, handsome, 42, 5'11", 175, green eyes, *athletic, accomplished man. I pride myself* on my sharp wit and keen perspective on life. You are: 25-35, model slim, know what you want and won't settle. You are a cut above and not afraid to admit it. You have uncompromising values, grace and class. My interests include music (jazz), downtown, MOMA, Knicks, fashion and dining. Photo, please. 2728 ✉☎

Dynamic Surgeon/Inventor—A communicative, handsome, generous, gentle, Renaissance man, 5'10", muscular build, mid 40s - passion for health/fitness, the arts, travel, laughter. Seeks vivacious, bright, sweet woman under 38 for the real thing. Phone/photo a must. 2762 ✉☎

For Selective Women Only—I am an emotionally "together" man who would love to meet you, have lots of fun and develop a long-lasting intimate relationship on all levels. I am 39 years old and am extremely handsome, charming, bright, witty and rich. I am also sensitive and strong, with a fantastic sense of humor and a good heart. I am a graduate of Harvard Business School and have achieved great success on Wall Street. But in achieving that success, I have sacrificed my personal life. I now have the time and desire to change that. I look forward to hearing from a wonderfully beautiful, intelligent and passionate woman who feels good about herself and would like to share the best life has to offer. Photo/phone. 2622 ✉

Very Handsome Intelligent—And romantic, single white male, 6'3", 230 lbs, 40s, seeks beautiful, tall woman. Start with a lighthearted, non-committed, passion-charged liaison. Note/photo. 2832 ✉

Handsome International Businessman—Seeking very pretty, sexy, thin, fit, stylish young lady, 22-32, college-educated... Long walks on the beach, candlelight dinners, travel and great times. Photo/phone. 2628 ✉☎

Pretty, Charming Teacher—50, Jewish (nonreligious), enjoys finer and fun things in life. Seeks considerate, sensitive professional man, 50-55, 5'8"-6', for love and marriage. 2730 ✉☎

CEO, GQ Type, Seeks Marriage—And family. I am mid 40s (look 30s), green-eyed, dark hair, 6' and fit. I'm kind, warm, witty, world-traveled and ready to become a "we". You are beautiful, 28-38, model-slim, 5'3" plus, strong-willed and a cut above. Photo for reply - will exchange. 2643 ✉☎

Handsome, Blue-Eyed, White—Jewish male (religion not important), 52, cultured, many interests - would like to meet good-looking woman, 40s, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. 2621 ✉

Good Guy Lives Here—White Christian male, 36, handsome and athletic, would like response from white Christian female, 25-35. We'll have a nice date. If chemistry exists, more will follow. Please send a note and photo. 2633 ✉☎

Desperate To Have A Baby—But have no girlfriend. 43-year-old white male, never married, no kids, average guy, average looks, average job, heart of a saint. Seeks female of any race, any age, with whom to share the miracle of a child in the year 2000. Photo, birth date appreciated but not necessary. 2725 ✉

Great Guy Seeks Incredible Woman—Very successful, Ivy-educated physician, fun, hip, extremely athletic, energetic, passionate, quick-witted, attractive (6'), in great shape, white male, 30s, seeks single female, 22-36, for possible long-term romance. Loves world traveling, great food, sports, music and art. Will take you from black ties to exotic islands. Must send returnable photograph. 2751 ✉☎

Sparks Will Fly—Striking, sexy, sophisticated Jewish female, rock 'n' roll enthusiast, avid film and theater-goer, seeking 35-50-year-old, handsome, successful Jewish male professional, 5'9"-6'1", for friendship, romance and lasting relationship. Manhattan and surrounding suburbs preferred. Photo a must. Note/phone. 2731 ✉☎

Beautiful, Warmhearted Jewish Lady—5'6", slim, with spunk, smarts, charm, vibrant laugh, great legs, and confidence in all social situations. Seeking funny, fit, sweet, affectionate, communicative, high-powered, super-successful Jewish man, CEO or entrepreneur, 40-55, who won't be intimidated by me. 2715 ✉☎

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Life's Too Short—It's time now to live life to the fullest and say "Hi Honey, I'm home," to my tall, rugged Mr. Wonderful. I'm 35, happy, outgoing Jewish/Italian (unimportant), successful real estate/tech mogul who seeks her best friend: well-bred and more, 35-46, who knows inside counts just as well as my long hair, sexy body. Digs beach home, city, exercise, playing sports, music, boats, cars, everything from dining and travel to hugs, and hanging out as Mr. Jeans and Fix-it to the black-tie successful dude. Photo/note. 2845✉☎

Very Handsome Attorney—Jewish male, 40s, 5'10", athletic, seeks very attractive, slim, nonsmoking Jewish female, 24-36. Photo a must. Note/phone. 2625 ✉

A Knockout—Lots of heart, soul and more too. Stunning, slender blond with poise, a certain elegance, pizzazz and great legs. Quiet confidence and a tamed rebellious streak. Successful, smart Renaissance woman. Likable, easygoing. Enjoys music, architecture, Europe, sunny islands. Dabbles in skiing, has run marathons. Adores football, basketball, the sublime to ridiculous, Picasso. Seeks educated, financially stable man, 47-65, to celebrate the millennium and more with. 2843 ✉☎

Classy Bayside Lady—Youthful blond, blue eyes, financially and emotionally secure, energetic, exercises regularly. Seeks intelligent, honest gentleman, 55-65, who enjoys tennis, golf, football, dancing and quiet times. 2652 ✉☎

70-Plus Widow—Of intriguing intellect, seeks man with eclectic interests, warmth, mellifluous voice. 2774 ✉

Kindhearted PhD—50s, fit, black, seeks pretty, unpretentious, trim lady, 37-50, for great relationship. 2796 ✉☎

Italian-Born, Rome, 1959—Handsome fashion professional seeks young, sexy woman for romance. Photo/note. 2831✉

Beautiful Chinese—30s, seeks 34-45, tall, attractive, honest, extremely successful, marriage-minded man. Photo for reply. 2742 ✉

Handsome, Well-Built Executive—47, 5'9", salt/pepper, urban dweller - seeks slim, attractive, bright and curious female, 34-45, impassioned by art, film, travel and music. Appreciates someone who laughs easily and knows what she wants in a relationship. Open to commitment and am a good communincator. Let's start the new year on a fresh note; send one along with recent photo. 2795 ✉

Sweet, Smart, Sexy—33, 5'9", Jewish female seeks successful, funny, loving and marriage-minded, high-profile professional. 2838 ✉☎

Very Handsome, Athletic—And successful NYC professional, 34, European-born, seeks classy, intelligent and slim lady. Photo a must. 2776 ✉

Very Attractive—Curious, museum/dance-goer, European traveler, looking for 50-64 male with high energy. 2718✉☎

Loves To Cuddle—Warm, sincere, affectionate, Ivy-educated professional seeks woman, 26-38, who is beautiful on the inside as well as out. My interests include travel, music, movies, tennis, theater and art. Searching for someone who's beautiful on the inside as well as the outside, fun to be with and easy to talk to. Photo/phone. 2783 ✉☎

Sensuous, Exotic, Latin-Italian—Slender female, 40, ready for love, romance and passion. 2828 ✉☎

Make Your Dreams Come True—Successful businessman seeks the woman of his dreams for a serious relationship. 5'9", 48, slim, boyish good looks, loves fun, romance and quiet times together. Photo/note/phone. 2632 ✉

Colorful Artist/Professor—46, 5'5", shapely, fit, feminine, long auburn-haired, earthy, worldly, with adventurous spirit. Seeks creative, health-conscious man with wit and (com)passion, to share love of nature, travel (especially Europe), animals and life's journey. 2657 ✉☎

Cultured Society Lady—Seeks gentleman, 50-65, to share the arts. Note/photo. 2698 ✉

Handsome Attorney—Jewish, young 41, athletic, seeks bright, pretty, tall woman for fun, romance, future. Photo. 2819 ✉☎

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Let's Plan Our Winter Vacation—39-year-old Jewish male, surgeon specialist, 5'11", warmest heart, charismatic smile, athletic (tennis, golf, running), dynamic, seeks upbeat, positive, thin, attractive, wonderful woman, 20-mid 30s, to simply share a life. Bio/photo. 2836 ✉☎

Blue-Eyed, Pretty Woman—Loves city sophistication and country simplicity. Let's explore together. I'm 5'4", trim, curvy, young mid 50s professional. Want emotionally secure, attractive match. 2650 ✉☎

Male, 62—Seeks outgoing woman to share the mountains, the sea and cultural points in-between. 2624 ✉

Gay Woman—(212) and 40ish, pretty, smart, hip, upscale and eclectic, seeks warm, fun and feminine friend. 2844 ✉☎

You'll Be Charmed—By my very pretty looks, great legs and engaging personality. Professional - enjoys sciences, music, arts, intellect, laughter. Seeks intelligent, sophisticated, gregarious, financially secure, 50s and under man for romantic, candlelit, joyful everafter. Rocket scientists encouraged. Photo. 2785 ✉☎

Irish-Born—50, artist, own business, 6', brown/hazel, slim, dog owner, seeks lady, 35-50, for relationship. 2669 ✉☎

Frequent Flier, Back from Africa—Still seeking a mate to share his travels to strange and wonderful places. Divorced man, (212), good-looking, fit, very alive 60s, is sensitive, loving, caring and a good cook. Seeks a like person for long-term relationship. Photo appreciated. 2813 ✉

Mature, Professional Jewish Female—Looking for financially independent gentleman, open to feeling good every moment, every day. Join me in communicating with love and understanding, developing a healthy mind/body. May we have all that our hearts desire. 2656✉☎

Tall, Handsome Mensch—Art director, 49, seeks tall Jewish lady soul mate, 40-50, for life's celebration. Photo. 2661 ✉☎

Wife Wanted—Tall, attractive, never-married, single, white, professional, blue-eyed male, 38, hardworking and articulate, seeks best friend forever. 2806 ✉☎

Pianist—And fitness nut seeks female under 40. Note/photo/phone. 2690 ✉☎

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Worldly, Single—European-born Jewish male, early 70s, 5'5", slim, college-educated, Manhattan, recently retired, no children, multilingual, nonsmoker, many interests including Wall Street, nature, music, art. Seeks compatible, slim, nonsmoking, educated Jewish female, 50s-60s, preferably Manhattan resident. 2789 ✉ ☎

Passionate, Exciting, Witty—Charming, genuinely nice Jewish male, PhD, youthful 51, seeks very attractive, warm, smart, classy Jewish woman of substance, for keeps. Photo, please. 2810 ✉

Pianist, Writer—Warm, creative, intelligent, Rubenesque, 40s, pretty. Seeks man for relationship and family. 2689✉☎

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Looking For Sincere, Confident—Humorous, stylish and accomplished man over 52. I'm attractive, fit, mid 40s woman who likes all the usual things and more. Westchester/CT preferred. 2804 ✉

Think Snow—Blond/blue, pretty, 5'7", professional female, 40, thin/fit, smart, active and fun. Seeks similar all-American guy, 37-45, for a potential romance. A fit, kind, spirited guy with a sense of humor welcomed. Recent photo, please. 2699 ✉☎

Interested?—In marriage and starting a family? Jewish female, energetic, optimist, slim, pretty, early 40s - loves theater, dance, tennis, art, skiing, animals, and values honesty, affection, creativity, learning, kindness, sense of humor. Seeks mature, good-hearted, commitment-minded Jewish male. Note/photo. 2805 ✉

It's About Time—I'm an incredibly sexy, pretty, classy, dynamic, 40-year-old, Jewish blond professional, 5'3", who enjoys laughing, loving, tennis, skiing, travel, friends, family, and all the good things life has to offer. Seeking male, 38-49, professional, good-looking, nonsmoker, who is passionate, self-confident, spontaneous, with a sense of humor. Photo a must. 2655 ✉☎

A Jewish Professional Male—49, very attractive, varied interests, fit and fun, in search of a professional female who is eclectic, artistic, slim, sensitive, intelligent, and who radiates a joie-de-vivre sense of self. Note/phone, please. 2645 ✉☎

Why Not?—Wherever the world's heading, we could see it together, laugh some along the way. I'm male, 6'2", slim, young (they say) 52, offbeat but levelheaded writer, heretic, not entangled with earlier life, no kids, nonsmoker, thoughtful, with grace and caring, available for fit, smart, self-aware, tallish woman, 40s - like me, more interested in inner life than outer show. 2626 ✉☎

Gay White Professional Man—55, good body, better soul, looking for a match with an attractive 40-60-year-young man. RSVP. Note and photo. 2727 ✉☎

Slim, Down-To-Earth Woman—39, likes music, the outdoors, animals and exercise. Seeks down-to-earth guy. Note or e-mail: des1100@yahoo.com 2596✉☎

Yang Seeks Yin—Fit NJ doctor, Jewish, 6', dark hair, blue eyes, seeks naturally pretty, Jewish or nonreligious, holistic-minded female under 40. Photo and note. 2743✉

Savoir-Faire—A spirit of adventure, slim, good figure and great legs. Pretty, natural blond, 5'7". Positive about life, smart, fun-loving. Thinks creatively. Independent and compassionate - easy to be with. European background, speaks some French/Spanish. Loves travel, art, dancing, Cole Porter, singing, yoga, ballet, unexpected pleasures of living in NY. Appreciates good taste, honesty, diversity. Seeks bright, kind man: lively, affectionate, nonsmoker, 54-72, 5'7" plus. 2822 ✉☎

English, Elegant, Enthusiastic—And empathic! Slim, blond, warmhearted, very attractive female professional, 50, loves skiing, sailing and the arts, Jewish. Seeks successful, educated family man, 50s, with "art in his eyes and music in his heart", to share love, laughter, intellectual, artistic and sporty interests. Please write with photo, to: 2846 ✉☎

Portfolio Manager/Equestrienne—Affluent beauty, 35, 5'7". Winters - Palm Beach. Summers - NJ farm. Seeks affluent, sincere mate, 35-55, to share the best of life. Serious only. 2826 ✉☎

Kosher Amazon—Seeks Conservadox teddy bear. Pretty Jewish woman, 6'3", 38 (looks 32), bright, witty and a great cook too. Seeks very tall, upbeat, happy, nonsmoking mensch, 35-45, to start our own team of New York Giants. 2747 ✉☎

Affluent, Handsome Asian-Indian—Executive and investor, 48 (looks 38), seeks pretty and intelligent woman, 27 plus. 2761 ✉

This Holiday Season—You need a tall, dark, handsome, affectionate, funny, wealthy, 40, Jewish businessman. Marriage-minded, 30s... Respond now. Photo essential. 2679 ✉

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Honest—Lovely, divorced Jewish woman, thoughtful, intelligent, creative, energetic, playful, warm, very pretty and very fit, 44 years old, 5'3" tall, long brown hair, green eyes, financially independent, with traditional values, nonsmoker, living in Westchester. Seriously interested in meeting a Jewish man who is honest, thoughtful, intelligent, creative, energetic, playful, warm, fit, financially independent, with traditional values and a nonsmoker. Photo. 2722 ✉☎

Petite, Pretty, Jewish—Raven-haired maiden, 19, seeks tall, kind, intelligent man, early 20s, for meaningful friendship. 2781 ✉ ☎

Very Handsome, Sincere Professional Fit Ivy grad. I'm warm, witty, fun, secure, not religious (Jewish heredity). Seeking the right woman for romance, love, family (30s). Photo, please. 2833 ✉

Gorgeous, No Doubt About It—Svelte, nice figure, Sophia Loren cheekbones, big dark eyes, long legs. Blond, 42. Sensual contemporary style. NYC-born and bred. Successful, down-to-earth, romantic. Smart, very visual, physical, dynamic, with fun, warm heart, adventurous streak. Passionate about living. More interested in people/culture than museums. Enjoys live theater, movies, celebrations, swing dancing, double entendres, travel, Alaska. Seeks bright, confident, financially secure, genuinely attractive man, 5'9" plus, 38-52. 2811 ✉ ☎

Handsome, Single White Latin Male—35, clean-cut, seeking attractive, older white female, under 63, for a wonderful relationship. Photo a plus. 2659 ✉

Sensitive Man—Successful businessman looking for a woman to laugh and share the good life. Enjoy the double D's: dining and dancing - plus theater and traveling. If you're the one, 35-45, send note and photo. 2674 ✉

Charismatic And Clever DMD—Jewish male, 40, handsome and athletic, with a good sense of humor, desires single white female, 28-35, independent, witty, sexy and confident, to share music, laughs and life. Photo required. 2816 ✉☎

Successful Guy—Single, white, 49, divorced professional with good heart, good sense of humor, sincere, intelligent, attractive, honest, caring and tries to be in touch. Nonsmoker. Loves New England, travel, cooking, antiquing and the Caribbean. Seeks lady who is kind-hearted, sincere, funny, fit, nonsmoker, honest, intelligent, attractive, secure, youthful, 28-50, for sharing life's ups and downs. Bio/photo/phone. 2642✉☎

Very Pretty Brunette—35, seeks handsome, educated, physically fit male. Note/photo. 2803 ✉ ☎

Dark, Mysterious Stranger—In the night, 59, 5'9"... Didn't you ever want to meet him, find out who he really is - romantic or a boor, loquacious or inarticulate, affluent or effluent? Smart woman wanted, to unmask him by sending virtual reality, plus old-fashioned written note. 2713 ✉

Pretty In Scarsdale—38. Seeks kind, successful, intellectual Jewish man. 2680✉

Man Of Ideals—Passionate, caring, intelligent, 37, 6'1", seeks affectionate, attractive, intellectually stimulating female with easy laugh, for friendship, romance and simple pleasures. 2817✉☎

Casual Chic Kind Of Gal—Seeks menschy, upscale NYC guy to share friendship or romance, tennis, bad golf, country weekends, the arts and the usual stuff. Very attractive, lapsed brunette, hazel eyes, 49, 5'4", fit and trim. You are humorous, 50s-60s, classy, secure and kind. Pix a plus. 2820 ✉ ☎

Dana Delany Look-Alike—Upbeat, bright, professional Jewish woman, late 30s, with a passion for life, looking to share romantic dinners (dining out or in - I'll cook), traveling, the arts, literature and basketball (but I'm still mourning Jordan's retirement). Seek successful, supportive, kind Jewish man over 35 for love...and more? Note/photo. 2709 ✉☎

My Book Is Missing Last Chapter—Handsome, very successful entrepreneur (semi-retired), 54, 6', who is emotionally and financially secure, with varied interests, seeks female final chapter who is 38-48, intelligent, very pretty, slender with warmth and character. Please be unencumbered and available for extensive travel, fun, more. Recent photo a must. 2691✉

Attractive, Slender Female—Vibrant, feminine, outdoorsy, intellectual leanings. Loves tennis, jazz, history, romance. Seeks quality man, 49 plus. 2671 ✉☎

Ready For Love—Divorced, Jewish professional male, 60, medium build, romantic, seeks an intelligent and affectionate female. Note/photo. 2681 ✉☎

I Don't Look Like Paul Newman—But I'm not short, fat and ugly. I don't have Bill Gates' wealth, but I'm not living on Social Security. Despite my modesty, I'm a pretty good lawyer and I like my work. If you are a slender Jewish woman living in Westchester or Manhattan, who was born when FDR was president, I'm eagerly waiting to hear from you. 2753 ✉☎

Don't Be A Chicken—Smart, nice guy, 43, looking for smart, nice woman to enjoy the best that NYC has to offer a discerning diner. Me: 6', 210. You: compatible. Photo/phone will get at least dinner at a fancy restaurant of your choice. If you like chicken, you'll love me. 2808 ✉☎

Single NJ Man—Teacher, 40s, would like to meet single white female, 35-50, professional, nonsmoker, for companionship, possible long-term relationship. 2737 ✉☎

Society Lady/Debutante—(Late 40s), seeks gentleman of equal caliber (50-70). Note/photo. 2695 ✉

Jersey Shore Widow—Seeks fun-loving man, 60s, for serious relationship. 2787✉☎

Stephanie Powers Type—Long auburn hair, violet eyes, Jewish, 40ish, curvaceous 5'6", seeks kind, sophisticated, handsome male, 40 plus, 5'10" plus, to enjoy the best of NY and each other. Photo. 2686 ✉☎

The Best Of Them All—Successful, brainy blond, elegant, cultured, charismatic, fun, into fitness. Seeks same in gentleman, 55 plus. Nonsmoker. 2647 ✉☎

Have Hugs, Will Travel—Inspired, offbeat, romantic Jewish male seeks passionate adventuress for magic, mirth and moderate madness. 2825 ✉ ☎

Heart And Soul - That's Me—Let that be you. 30something, pretty, blue-eyed blond professional with substance and style, seeking special man who's family-oriented, outgoing, smart and ambitious. Note/recent photo/phone, please. 2815✉ ☎

Do you feel

YOU ARE TOO PICKY

If there is something wrong with everyone you meet, come to me. It is time to meet the *right* people.

Somewhere out there is your *special* someone waiting just for you. This is not a person you will meet in a bar, at a singles party or through the personal ads. Like you, each of my clients is extremely busy furthering his/her career. My clients are not and will not be participants in any singles scene. You will not have the opportunity to meet them. They will not have the opportunity to meet you unless you call now and become my client. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. Afford me the opportunity to make the ***right*** introduction for you.

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Dark-Haired Beauty/Dynamic CEO—Very pretty, cultured, Jewish, fit, NYC business owner, 37, seeks Jewish soul mate to share my life. 2635 ✉☎

I Still Believe—In the magic of two hearts coming together to share love and life. Jewish male, 43, CEO of marketing company, wants to share laughter, boats, art, music, with a special lady. 2793 ✉☎

All The Right Stuff—Brains and beauty, nonsmoker, 40s, Jewish, Westchester widow, slim, brown hair and eyes, stylish, sparkling smile, effervescent, fun-loving and funny, easygoing, genuine, emotionally stable, financially secure. Seeks Jewish male, 45-60, nonsmoker, intelligent, emotionally stable, financially secure, warm, loving, sincere. NY/NJ/CT. Note/photo. Will reciprocate. 2834 ✉

Retired Lawyer—69, truly looks younger, slim, fit, good-looking, warm, witty, wealthy, cerebral. Seeks pretty, slim, well-educated, cerebral woman with time to travel, etc., 58-60, nonsmoker. Clear, current, full, up-close photo a must, plus note. No response without. 2639 ✉

Listen—I'm just trying to meet some interesting guys. Not desperate, just busy woman - media type, 40s, lively brain and body. Seeks partnership, challenge, adventure. What are you looking for? 2664 ✉☎

Handsome, Blue-Eyed Professional—Christian, 30s, 6'4", funny; enjoys cooking, art, dancing, conversation and travel. Seeks professional female. 2649 ✉☎

Beautiful Brunette—33, large and lovely, seeks successful, sincere, sensitive sweetie who can make her his princess. 2837 ✉☎

Broadway Or Montana—Westchester exec, 5'11", handsome, youthful 49, many interests, seeks slim, pretty, down-to-earth lady who loves culture, wild places. Would like to start a famly. Photo. 2745 ✉

My Romance Doesn't Need A Thing—But you. Literature professor/writer, PhD, single, Italian-American, 64, 5'8", trim, vital, creative, reflective. Enjoys theater, music, films, sports. Seeks intelligent, caring, slender, outgoing 45-plus lady, who loves her work and has similar values and interests, for enduring friendship/love. Nonsmoker. Note/phone/photo. 2708 ✉

IRRESISTIBLE ORIGINAL

Professionally, she is a multi-award-winning interior designer with an exterior that deserves a bravo. In her personal life, she has no ulterior motive, just a desire to add love and joy to the right person's life. She is a beautiful strawberry blonde with a sweet disposition, a sensitive and spirited soul who will keep you smiling. An uptown girl with a downtown flair. If you are a smart, successful and loving, 50+ male with empathy to spare and an interesting life that you want to share, and would like to meet her, call The Godmothers. We'll arrange an introduction. A priceless, but free gift to you that comes with a guarantee.

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Member

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Samantha

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THE RELATIONSHIP LINE™

A Beautiful Smile—Very pretty, slim, interesting, divorced Jewish professional female, age 50, 5'4", seeks quality male for love and friendship. 2692 ☒☎

Creative, Down-To-Earth Jewish Male—36, with a good heart and quick wit, looking for a nonsmoking woman with character and a great sense of humor. I love books, music, working out, artistic things and outdoor activities. Let's start the New Year with an excellent adventure. 2809☒☎

Male Real Estator, 40s—Seeks single, relocatable female under 40. 2677 ☒☎

Japanese Female—45, 5'5", seeks Caucasian male, 40s. Note/photo. 2683 ☒

Gentle-Hearted, Attractive Woman—Keen sense of humor, supportive, 56, professional, not thin, seeks romance and companionship. You, my dear, are an intelligent, caring, compassionate mensch. Responsive letter/photo appreciated. 2773☒

Sincere, Handsome, Intelligent—Attorney, 29, 6', slim and athletic, seeking a down-to-earth, intelligent, pretty, slim, warm, fun, nonsmoking Jewish professional with sense of humor. Note/photo, please. 2684 ☒

Affluent Sportwoman—Enjoys membership in exclusive yacht and country club. Seeks partner, 50-60. Note/photo. 2697☒

Warm, Witty, Worldly—Handsome Jewish lawyer, 31, lived eight years in Israel. Seeks bright, beautiful, professional Jewish female, 24-32. Note/photo. 2627 ☒

Sophisticated, Shapely, Gentle—Terrific athlete, excellent physical shape, very attractive, well-educated, cultured, well-traveled, stylish, tall Jewish lady - seeking kind, cosmopolitan, successful gentleman (40-55). 4.0 tennis player/avid skier is a plus. Honesty/sincerity/kindness is your real advantage. 2763 ☒☎

Sunny, South Florida—Visiting soon? Let's meet! Jewish man, 44, attorney, loves life, travel, sports, arts. Seeks Jewish lady, 28-37, for serious life partner. 2841☒☎

Got The Gift, The Gown - Not The Guy—Sparkling-eyed, cute brunette, author, 42, slim, fun, vivacious, seeks date for niece's bat mitzvah...more? Ideal escort: good guy, good sport, good heart, good looks, hopefully not two left feet. 2702 ☒☎

Great Find—39, Jewish, successful MBA, handsome, genuine, active and cultured, seeks a bright, refined woman who's attractive, slim and has a big heart. (212)/ photo a plus - will reciprocate. 2799 ☒☎

Jewish Male, 1958—Seeks a best friend to share Haagen-Dazs, good times, NYC and all that life has to offer. 2827 ☒☎

HOLIDAY DEADLINES

The deadlines for Classified & Strictly Personal ads in the January 3, 2000 issue (on sale December 27) will be:

Thursday, DECEMBER 16

AND

in the January 10 issue (on sale January 3):

TUESDAY, DECEMBER 28.

HAPPY HOLIDAYS!

New York Magazine Classified

Frankly Fab Female!—Multifaceted, Manhattan Jewish widow with buoyant, youthful style, active, attractive, deliciously warm, smart, svelte, fit, whose unique occupation permits country weekends, travel, varied interests... Seeking secure, 60ish, nonsmoking man of substance and soul, eclectic to classic tastes, sincere, solid values and sensuality - nice, fun, free to share cool life, love, laughter and enjoy best days, months and years we've ever known. Letter and photo, please. 2719☒

Brazilian—Good looks, leggy (5'8"), very fit, cultured, athletic, loves to dance, spiritual, 41. Seeks kind, attractive white male (39-51) for honest, long-term relationship. Nonsmoker. Pix. 2760 ☒☎

Pretty, Vibrant Westchester Widow—Sensual, 60s, elegant blond, blue-eyed, fit, shapely, artistic, loving. Enjoys Pinehurst, Puccini, Picasso, travel, laughter. Seeks romantic, cultured, caring, upscale, youthful 65-plus man - share in life/interests, family-oriented. Note/photo. 2667 ☒☎

Y2K Compliant—Funny, fit, 50s, Christian, petite blond professional, loves beach, long walks, dining, dancing. Seeking turn-of-century man. 2746 ☒☎

Mediterranean Good Looks—Tall, slender, brown-eyed blond. Sophisticated, stylish, interested and interesting professional with unassuming simplicity, extremely nice figure. Good-natured and creative, appreciates good taste and simple pleasures. Culturally inclined (not fanatic). Adores Italy (food, music, language, opera in Verona, mosaics at St. Mark's). Loves current events, especially the story behind the story. Seeks articulate, financially stable man, 48-65, with ability to laugh. 2646 ☒☎

Just Good Enough—Devoted dad, 46, professional, sensitive, funny, athletic and romantic guy needs bright, pretty, sensual, happy woman to be my friend, lover and wife. Meet me halfway. Photo. 2814 ☒☎

Hip NYC Jap—With values, 37, cooks and works too! Possesses style, spunk and class. Pretty, thin, 5'6", Jennifer Aniston twin, financially secure with diverse interests. Seeks hip, Jewish, handsome, fit, bright, successful NYC man with a plan, to nurture, laugh and romance till eternity, 37-48. Note/photo. 2771 ☒☎

Beautiful, Blue-Eyed Blond Widow—5'4", 125, world traveler but homebody, poetic but grounded, conservative yet adventurous. Seeking secure, intelligent man, any age, to share the fun of NY life. Skiing a plus. 2670 ☒☎

Handsome, Kind Doc For True Love—Wonderful, unique, slim Jewish physician, 40; enjoys art, theater, boating, wine, travel. Seeks bright, alluring, classy, beautiful, sincere, mature enchantress, *25-35, for best friend and committed* romance. Note/photo. 2712 ☒☎

Christmas Nutcracker Prince—Formal, wealthy, sought by sad Cinderella, glamorous aristocrat of German/Scotch, blond, 30s. Degree: art/film. Likes James Bond/Jane Austen, 1920s-1940s, yachts. "Just In Time", Bennett. 2829 ☒

Let's Toast The New Millennium—Me: female Manhattanite, Jewish, 50, fun-loving, attractive, romantic, generous and a good cook. You: classy, successful, cultured and passionate. Let's share interests, hold hands, and explore the possibility of a lasting and loving relationship to develop. Note/photo/phone. 2748 ☒☎

Long-Legged Stunner—Lawyer, former model, 5'11", Jewish (nonreligious), warm, witty, caring, romantic and sincere. Seeks single, white professional male, 6' plus, 48 plus, for romance and relationship. Note/photo/phone. 2840 ☒ ☎

Meeting Of the Minds—Rare Jewish lady, 55, with much to offer (mind, heart, soul...), eclectic interests, poet's heart. Love of Jewish tradition a must. 2768☒☎

Appealing—Very fit, very trim, cute and sweet, educated Jewish widow seeks cool gent, 66-75. 2668 ☒☎

Bonjour—Cerebral scientist, French accent, Jewish, handsome, 40s, warm, refined (Mozart, Verdi). You: 30s-40s, polished, no kids yet. 2587 ☒

Redheaded Sela Ward—Slim, late 30s, kind, sweet and sexy. I love smart jokes, bad movies and opening nights; hanging Downtown and hiking out West; liberal causes and warm embraces. Yearn to share a life of fun, friends and world adventure with new best friend. In search of tall, witty, artistic fellow with outdoorsy side, to be my partner-in-crime. Note/photo. 2766 ☒

Beautiful Blond Model—Classy Jewish MBA seeks Jewish, handsome, GQ, fit (MD/DDS/JD), 40-45, who's emotionally and financially secure as well as marriage-minded. Note/phone/photo. 2701 ☒☎

Incomplete Man—Needs independent, smart, down-to-earth lady, 37-45, to complement this responsible, white Jewish male, 43, into music, sports, cats, camping and beaches. Note/photo, please. 2749☒

Romance In 2000—This divorced, Jewish business exec, 60ish, with mature, masculine good looks, 5'10", 195 lbs, is Y2K ready! Is hoping to meet and romance a trim, vibrant, sensual, witty, lovely, youthful, feminine female and ignite the flame! Brooklyn resident preferred. Note/photo/phone. 2765☒☎

Jewish Ken Seeks His Barbie—To share all that life and NYC has to offer. 2756 ☒☎

Editor, 51—Pixiesque, long auburn hair, mother of 12-year-old, slender, seeks real guy with brains, culture optional. Send recent photo. 2706 ☒☎

Very Pretty, Ivy League PhD—Successful, multiracial, single woman, 45, 5'6", seeks accomplished male with loving heart, nonsmoker, 37-57. 2687 ☒

Palm Beach Physician—Jewish male, 42, Sylvester Stallone look-alike, 6', fit, never-married, kind, various interests, above-average in most respects, cerebral, a bit shy, searching for slender, refined, very feminine young lady, any nationality, relocatable. Hope for friendship eventually leading to "happy ever-after" with a wonderful young lady. Photo/note. 2791✉☎

Magnificence In Life—With very attractive, 37 (5'6", 140), spirited, heartfelt, athletic, animal-friendly, professional female. Want fun, attractive, caring professional male (35-45) - desires open-minded genuinity, self-growth with soul mate. 2707 ✉ ☎

Jersey Jewish Professional Man—Mid 40s, seeks intelligent, funny and warm woman of integrity. I value communication, intellectual stimulation and a compassion for people - and offer same. I seek a companion for exploration of the depths of our hearts and souls. My passions include reading, all cultural activities, spectator sports, quiet conversation and games that tax my mind (bridge, Scrabble). 2772 ✉

Male, 62, Jewish—Skiing, tennis, romantic dinners, fireplace, good conversation...all sound good to you. Please send brief note. Current photo a must. 2750✉

Concert Cellist—Very pretty, slim, sexy, passionate brunette seeks handsome, fit, professional Jewish male, 40-52, who's easygoing, kind and warm, for loving relationship. Photo/note, please. 2797 ✉☎

Tall, Attractive Jewish Male—41, 6'1", bright, honest, successful, with a good sense of humor. I enjoy museums, theater, yoga, good food and quiet times. Seeking same qualities and shared interests in a professional Jewish woman, 5'7" or taller, slender and under 36. 2740 ✉☎

Bewitching Green Eyes—Long brown hair, attractive, petite, 37-year-old, single Jewish female, MD, seeks tall, handsome, athletic, professional Jewish mensch to sweep her off her feet. 2717 ✉☎

Lovely, Warm, Slim, Pretty—Jewish professional, 46, wishes to share love of music, arts, travel, quiet evenings, more, with caring, cultured, successful man, 46-55. Note/photo appreciated. 2658 ✉

Piercing Blue Eyes—Sweet, intelligent, attractive, fit, petite, single Jewish female, 29, seeks confident, handsome, professional, sincere Jewish male, under 5'10", 28-34, to share love and life. Sense of humor and love of adventure a must! Please send note/photo. 2716 ✉

Oh, Oh - The Millennium's Near—I'm here, where are you? Outgoing, attractive, quick-witted, savvy (not snobby), financially secure, 40-year-old menschette with heart of gold, adventurous side and love of travel, seeks kind, positive-thinking, successful, easygoing, funnier-than-me Jewish man, 39-45, 5'9" plus, for the next two thousand... Okay, next one thousand. Note/photo appreciated. 2786✉☎

Get To Me—Genuine, kindhearted, passionate, professional, single Jewish female, never married, 36, slim, attractive, 5'4" brunette, seeks a handsome, sincere, warm, caring, professional, single Jewish male, nonsmoker, 34-42, for a special relationship in the next century. Note and photo, please. 2641 ✉☎

Good Guy—Jewish male, 38, seeks a real sweetheart who's attractive and down-to-earth, for a possible lasting relationship. Photo and note appreciated. 2790 ✉☎

Beauty And Brains—Beautiful, 37, green-eyed, Jewish NJ physician, 5'6" and slender, nonreligious, no kids, romantic, fun-loving - seeks highly educated, very successful, attractive single male for happily ever after. Photo, please. 2729✉☎

Woof, Woof, Meow—Single male, 45, animal lover, seeks similarly interested female, 41-49, for dog walks, litter changing and long cuddle sessions. 2666 ✉☎

Pretty Lady—Caring, educated, interesting, seeks male friend, 62-70. 2662 ✉

Male Writer, 48, Youthful Look—5'9" or 5'10" (depending on your eye level and generosity), blue eyes, dark hair. Have sublimated a darker side into writing, teaching and a rich fantasy life (always remaining on friendly terms with reality). Seek creative, warm, mercurial woman who thinks deeply about whatever makes her feel strongly, and knows that ideas and laughter go well together; strong-minded in character and career, but with a softer side too - for intense, enduring friendship. 2755 ✉

Sweet And Petite Alley Cat—Youthful, vivacious, nurturing, 30something-year-old professional, 5'2", chestnut brown hair, big brown eyes, 110 lbs, homeowner in Woodbury, LI, looking for best friend, lover, soul mate. 2759 ✉☎

Escaped From NY—Single Jewish man, 45, seeks Fairfield/Westchester woman, 37-48, who enjoys nature, animals, sports, and the occasional casino voyage. 2665✉☎

Scintillating Woman—5'6", warm, good-looking, well-educated (PhD), seeks male companion, 55 plus, who enjoys dining, travel and the outdoors. Manhattan resident preferred. 2688 ✉

Westchester/Fairfield Single Doctor—Early 40s, 5'10", in shape, dark hair, decent-looking guy, English/Irish/Scottish, Christian, seeks white female, 26-39, for walks in the country, movies, dinner. Teacher is a plus. Note/photo, please. 2839 ✉ ☎

Casting Call—Sincere, sophisticated, sensuous, attractive widow seeks leading professional man, 50s, with a sense of humor and zest for life. 2764 ✉

Big Brown Eyes—34, Jewish, very passionate, very pretty, with great smile, dark hair, full lips, great shape and heart of gold. Seeks chemistry with handsome Jewish professional man who is confident, intelligent, athletic, fun and family-minded. Nonsmoker. Note/photo for response. 2842 ✉

Soulful Westchester Woman—Late 40s, pretty, trim, intelligent professional, Ivy-educated, financially secure, seeks same in partner, but much more too. I value personal striving and growth. I'm rewriting the next chapters of my life and want input from an exceptionally intelligent, visionary man, 45-60, seeking non-banal, ever-evolving relationship and life. Note/photo appreciated. 2682 ✉☎

Mensch, 66—Seeks wit/fit, keen/civic, political/puckish Ms. POB 171, NY 10028

Warm And Whimsical—Petite brunette, 43, very pretty, intellectual, emotionally and financially secure, seeks quality guy, 45-50, for friendship and more. Note with home phone number. 2777 ✉

Tall, Handsome, Upscale Wasp—Seeks educated, attractive, 55ish lady for companionship, travel, quiet times. Note, current photo. 2660 ✉

World-Class CEO and Father

My name is **Samantha Daniels**. I am a private social consultant who works with only the finest of worldly, savvy and successful individuals, both men and women, who are interested in finding their mate. My clients are very important and distinguished members of society - involved in charitable organizations, world travelers, highly educated and leaders in their area of business. The only thing that is missing in their lives is someone with whom to share all of their successes.

Presently, I am in search of a **woman who is between 32 and 45**, who is marriage-minded, wants to live a full and luxurious life with a man who has young children, well-educated, and can ***turn heads in any room into which she walks***. The man with whom I am working is family-oriented, highly educated, an Internet Genius and CEO, a world traveler, an avid skier (has a home in Telluride), a terrific cook and would love to discover his soulmate. Please send a letter and a photo (***a must***); I will contact you when appropriate. I am very discreet and your privacy will not be compromised.

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TABLE FOR TWO (or More)
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Wanted: Burned-Out Yuppie Babe—Does your rent, dry cleaning, eating out and cab fares equal your income? Drop out and join me in Vermont. Jewish male, 44, marpie, seeks partner in life for permanent, child-free relationship. I'm in NYC all the time. Note/photo/phone. 2802 ✉

Edelweiss—The flower, not the song. You: the antithesis of Captain Von Trapp. Me: Maria-ish only in heritage, desire to sing annoying songs, and ability to sew clothes from last year's curtains. If you are not looking for a fraulein to help raise your kids, but are looking for a beauty to frolic with in the mountains, keep you amused at parties, and run away with to VT - look no further. Phone number, photo and charming note will do-re-mi you into my heart. 2835 ✉

Impotent But Learned—Cultured, sophisticated, over 70? Very attractive, youthful lady seeks alter ego. 2758 ✉

Join Me—Jewish, caring, pretty gal seeks hi-quality Jewish man, 48-62, to share interests and great future. 2780 ✉☎

I Have A Dream!—Do you? To meet my best friend, the love of my life, a man who loves to play, laugh, live, love, plan, share, with family values, Jewish, tall, good-looking, successful professional, cultured, educated, NY savvy, 31-38. Me: 29, very attractive, sensuous, successful professional, finesse, slim, sincere, eclectic interests, dynamic personality, family-oriented. Let's make our dreams come true! Bio/photo/phone. 2798 ✉☎

I Love New York—And I'm looking for a special 60-70s man to enjoy it with. Let's meet over tea/coffee. 2794✉

Be My Best Friend/Lover—I'm a very pretty woman, vivacious, bright, multi-faceted, independent, secure, cultured, worldly, warm, fit, fun, 53, Jewish. 2675✉☎

Super-Nice Guy—Marriage-minded, seeks a sweet cutie-pie to be best friends and lovers in a loving, long-lasting relationship. I'm easygoing, down-to-earth and fun to be with, extremely loving, affectionate and romantic. Young 40s, 6', 175, athletic body, cute face, caring heart, healthy lifestyle. Loves beach, sports, dining, music, dancing. Photo and sense of humor a must. 2738 ✉☎

Physically Fit, Athletic—Single white male, 35, MA degree, enjoys movies, music, baseball. Seeks intelligent, caring, physically fit female. 2638 ✉☎

Pretty, Smart, Sincere Sweetheart—Seeks same in attractive, professional, eclectic Jewish man, 52-60. 2705 ✉☎

Divorced, Nonreligious—Jewish-flavored math professor, 69, 5'9", NYC, two children, Ivy League, bookish, seeks woman, 59-71, to share life of the mind. 2634 ✉

DATE

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Please Do Not Respond To This Ad—Unless you are a kind, accomplished, self-confident, caring and happy gentleman who appreciates the joys of life and the wonders of NYC - and has the vitality to experience both. Also, please be Jewish, tall, 58-68. You will be responding to a beautiful, sensuous, accomplished woman with grace, charm and warmth, who is equally at home cuddling by the fire or attending a black-tie gala. You will not be disappointed. 2721 ✉☎

Jewish Female, MD—31, seeks Jewish male, 30-36. I am petite, fit, energetic, sexy and sincere. You are successful, athletic, confident, down-to-earth, fun and passionate. 2623 ✉☎

Pretty, Trim—Jewish woman, 49, seeks tall, attractive guy (42-55) who is financially/emotionally secure, for a long-term relationship. Photo. 2769 ✉

White Male, CPA—52, 5'10", 194 lbs. Loves tennis, body building and the Lord. Seeks conservative Christian lady, 38-52. 2801 ✉ ☎

For Rent With Option To Buy—Sincere, fun-loving male, 38, 5'7", into skiing, beach, NYC, concerts, seeks "nice" female. Available immediately! 2778✉☎

Ornament Me, Baby!—Tall (6'2"), good-looking, trim, successful, bright, film biz, 39-year-old male seeks smart, sexy, slim, younger woman to grow old with in the next century. A "no baggage" guy who takes advantage of all NYC has to offer and enjoys "country life" and traveling as well. Race unimportant. Note and photo appreciated. 2823 ✉

Sweet, Shy, Smiley, Sensitive—Looking for sweetheart. Like sand and surf and other things that don't start with the letter "s". Petite, Jewish professional woman, 30s. If you are 35-45, a Jewish professional male who likes sports and snuggling, step forward. Note/photo. 2710 ✉

Ravishing Renaissance Redhead—Tall, divorced, womanly, Jewish, aspiring screenwriter, incurable romantic and artist, 41, seeks soul mate: tall, kind, creative, honest, intelligent, passionate man to adore, baby, cherish, kiss and embrace under the moon and the stars. 2770 ✉☎

Successful Entrepreneur—5'9", 170 lbs, Christian, handsome, athletic, seeks intelligent, model-type woman for thrilling lifetime adventure and lasting happiness. Must be optimistic, energetic and between 21 and 35 years old. Note/photo. 2788✉

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Gay Man—Late 60s, happy, athletic, presentable, quasi-antique, seeks bi/gay young man, to early 40s, honest, healthy, masculine, for ongoing friendship. 2792 ✉

Attractive, Voluptuous Lady, 39—Looking for successful, similarly educated (*MBA, JD, PhD, MD*) white male, 38-45, to share life. Photo/note, please. 2734✉☎

Gay White Female—Tall, fit, romantic MD with many interests, seeks classy, well-educated, professional, affectionate, romantic, Hamptons fan, 42-plus, gay white female for long-term relationship. 2676 ✉

Quantity Is Easy To Find...—But one quality man is what I've got in mind. 5'2", incredibly cute, Jewish, fit, fun and athletic. Seek very attractive, fit, athletic, 38-44, 5'8"-plus guy (golf and tennis a plus) who has a passion for life. Must be willing to lie about how we met. Note/photo. 2644 ✉ ☎

Chances Are—You don't want to pass up this opportunity of a millennium. Attractive, successful, dynamic Jewish male, 48, even-tempered, with great sense of humor, would like to meet upscale but down-to-earth Jewish gal, late 30s-mid 40s, with class, character and substance, to explore the endless possibilities. Photo preferred. 2636 ✉☎

Writer Seeks Female, 32-39—Who loves museums, plays, eating out, satire and all things ironic, for friendship, possibly leading to relationship. Prefer educator, researcher, nurse, doctor or performer. Photo/note. 2723 ✉☎

Good-Looking, Slender, Tall—Graceful professional woman in academic life, with presence, warmth and realness, focused, humorous, philosophical bent, passionate about music, amateur pianist, enthusiasm for life - good, aesthetic, sensual things. Enjoys physical activity - swimming, hiking, skiing. Adores Italy (of course) - the spirit, art, food and red wine. Seeks relationship with professional, attractive, 5'9"-plus, 57-67 man. 2714 ✉☎

Gifted, Well-Established, Creative—Architecture, sculpture, accessory design. Male, 58, 5'10", fit, healthy, appealing, centered, spontaneous, intuitive, very bright, playful, ironic sense of humor. Listens and responds easily. Wants a fit, perceptive, lively, 40s-50s female equal companion for long term. 2736 ✉

Someone To Share Forever With—Male, 45, 6'2 1/2", 195 lbs, blue eyes, short brown hair, balding on top, secure job, decent income, owns home on LI, doesn't drink, smoke or use drugs. Loves hiking, long walks, canoeing, kayaking, working out, traveling, dining out and amusement parks. Hopeless romantic who believes in committed relationships, finds romance in just about anything, Loves to snuggle and cuddle. I offer love, romance, loyalty, devotion and trust. Seeks attractive, slim, active woman, 35-45, for relationship and marriage. Nonsmoker, who would enjoy hiking, cuddling or baking holiday cookies together. If you share the same values, please send a letter telling me about yourself, with a current photo and phone. 2800 ✉

Beautiful, Bashful/Bold Female—32, living life as a work in-progress. Seeking very attractive (outside/inside) Jewish man, 28-40, with intelligence, class and depth. Photo a plus. 2700 ✉☎

It Must Be You—CT male banker, 46, 5'11". Not a star; does neatness help? I enjoy NYC, Times, museums, music, walks, laughs, diverse backgrounds. Are you an Asian lady with similar interests? Note, please. 2704 ✉

Looking For You—You can be Jewish, Asian or anything else - just looking for a nice, single woman who cares, 25-36, nonsmoker, affectionate, cute. Likes sports, going out or staying in. I'm a good-hearted, single Jewish male, late 30s, in pro sports-related field. Photo. 2782✉☎

A Princess Wanted—For royal treatment by this legal eagle, attractive professional man with biting wit and a passion for life and my love. Likes: tennis, shopping (with you), romantic dinners and intelligent/stimulating conversation. You: 23-30, professional by day, daring by night, sexy, sassy and smart, with a bubbly personality. Honesty is a must and petite is a plus. In one word, you're adorable. Note/photo. 2775 ✉☎

Really Cute Stock Broker—Is seeking his soul mate. If you're a truly pretty, very sweet, curvaceous, buxom, single white Jewish female under 35, seeking a wonderful, one-on-one, long-term relationship - look no further. This 35-year-old, 5'10", single white Jewish male from LI would love to hear from you. 2673✉☎

Hear The Bells Again—Retired Manhattan lady, healthy, attractive, smart, funny, well-educated, financially secure, seeks *counterpart - sweet, handsome gentleman,* late 60s, generous enough to give and share affection and maybe love with your most sincerity. No obligations for expensive dates - discussions and laughs are enough. Handwritten note/recent photo. 2651 ✉

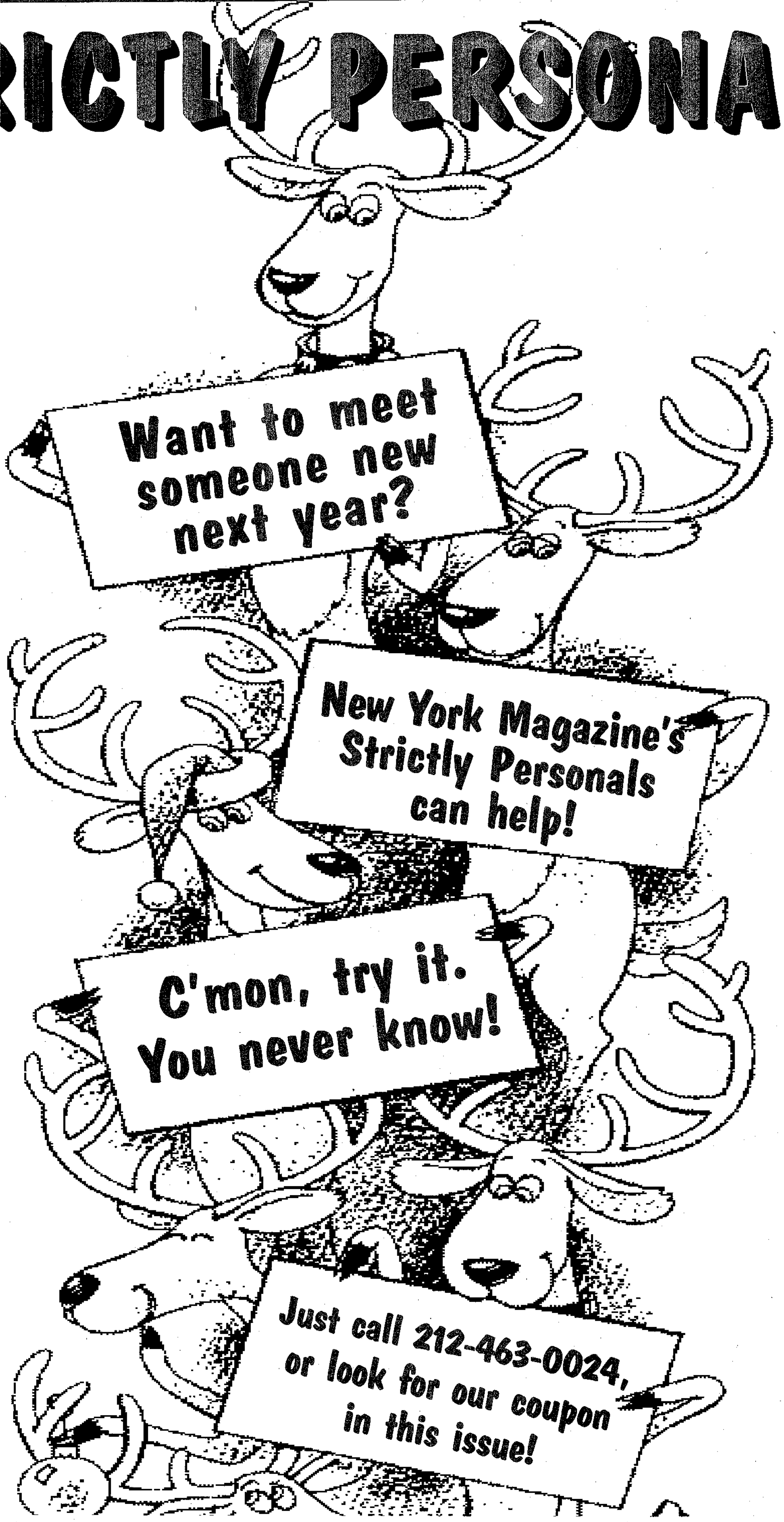
Gay White Man, Relationship-Minded—Attractive and young at 50, fit, healthy, HIV-negative, nonsmoker, 6', 165 lbs, seeks for pursuit of happiness a similar, mature, ageless, truthful, devoted and out man, financially independent, with humor, strength, taste, sensitivity, playfulness and a sense of self. No baggage. Taurus a bonus. Photo and phone a must. 2830 ✉

You'll Find...—A unique blend of the city and mountains in my life. Petite, vivacious, attractive, rock-climbing/arts-loving, professional Jewish woman, 36. You: well-spoken, emotionally and physically fit man (32-45ish), progressive, optimistic, sincere, with an active, healthful life. Curious? Hope so. 2685 ✉☎

Charismatic, Attractive, Genuine—Academician, slim brunette female of Latin descent. 5'2", age 40. Enjoys fine dining, R&B and salsa music, dancing, books, theater and travel. Seeks honest, humorous, articulate, compassionate, confident, healthy, commitment-oriented, financially and emotionally stable, professional, quality gentleman with sophistication. Age range: 38-44. Race unimportant. No smokers/drugs. Letter and photo a must. 2733 ✉ ☎

Millennium Starburst—Fun, adventurous, smart, curious, romantic woman in early 40s, who has it all together. Loves travel, ocean, city, staying fit, cycling, dancing, opera and anything she's never tried before. If you are a man of similar passion and interests, please respond. 2812✉

STRICTLY PERSONALS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NEW YORK MAGAZINE COMPETITION

Brown Towels—life in a first apartment.

Stab Me If You've Heard This—antiques and bondage in Bangor, Maine.

Hoping for Birds—the author dreams of his future as his cat looks out the window.

Above, an authorized autobiography. Competitors are invited to invent the title of a generic memoir, with a brief catalogue listing.

Results of Competition 955, in which you were asked to devise and define a word containing the contiguous letters SCAT.

Report: Thousands of these. Uncanny and canny duplications, many verbatim. All swell, you understand. Just not possible to acknowledge the "similarly from." Too popular: felines, jazz (topics covered in the example), and scatology. Or skipping to the loo, as we call it here on Uranus. Samples: SCATTLE—a stampede. DISCATHLON—Olympic Frisbee. SCATCIT—breath mints for dyslexics. MOUSCATEL—el vino rojo de Disney. PISSCATAWAY (love this one)—New Jersey's No. 1 kitty litter. BOSCATTIRE—fashion for the pear-shaped. MEESCAT—a really ugly animal. Our revels now are ended. Love your scat. Don't forget about Thursday.

First Prizes of two-year subscriptions to *New York* to:

CROSSCAT—sourpuss.
Herb Martinson, Crofton, Md.

PATERFAMILIASCATSUP—Heinz, Heinz, and Dad.
Paula Doherty, Tiverton, R.I.

DESCATRES—philosopher who said, "I think, but I cannot spell."
John Blumenthal, Rye, N.Y.
sp. ment.: Joanne Feuerman, Miami, Fla.

Runner-up Prizes of one-year subscriptions to *New York* to:

SASCATCHUATCH—(*var.*) The Abominable Canadian.
Philip Hathaway, Indianapolis, In.

HUBRISCATS—pride of lions.
Ann K. Warren, Chagrin Falls, Ohio

MAYSCATCH—for Cleveland Indians fans, it was the Wertz of times.
Anthony Gray, Closter, N.J.

And Honorable Mention to:

TEDIOUSCATHOUSE—boredello.
Sarah Gay, Atlanta, Ga.

MOBFUSCATOR—Mafia mouthpiece.
Elisa Falciglia, Reston, Va.

NESSCATCH—Al Capone.
Lauren Foley, Cranston, R.I.

BOSSCATHOLIC—John Paul II.
Linda Giordano, Florence, Ala.

REQUIESCATMAN—Benjamin Sherman Crothers, 1910–1986. R.I.P.
Chris Doyle, Burke, Va.

PHOTOSCAT—a poor copy.
Patricia O. Simmons, Ann Arbor, Mich.

JULIUSCATCHPHRASE—Et tu, brute?
Joel Sitrin, Annandale, Va.

PIUSCATTLE—papal bulls.
Abigail Dobbs, Florence, Ala.

PARISCATHEDRAL—Notre Dame.
Natalie Wittenbrook, San Francisco, Calif.

PISCATOREADOR—bullfighter with cape, rod, and reel.
Karen Bracey, Burke, Va.

HUMERUSCATCHWORD—bone mot.
Susan Harriman, San Francisco, Calif.

NASCATERER—fast food supplier.
Dr. Joe Manzi, Tuckahoe, N.Y.
sp. ment.: A. Shulman, Sarasota, Fla.

HAUSSCAT—maushunter.
James Shukmanm, Paoli, Pa.

KISSCATCHER—pursed lips.
Richard Caro, Cedarhurst, N.Y.

SCHRODINGER'S CATALEPSY—trance induced by thinking about quantum theory.
Tom Doyle Sr., Bristol, Conn.

ESCATCHEON—kitten rampant on a field of litter.
Ida Sabau, Warren, Mich.

MOSCATADOR—Spanish flycatcher.
Skip Card, Tacoma, Wash.

DASCATHAUS—the best little pet shop in Bavaria.
John Schlichting, Kent, Ohio

UPSCAT—hair ball.
Debbie Rodriguez, Novi, Mich.

SCATING—Dan Quayle's favorite sport.
Tom Frenkel, Sunnyside, N.Y.;
Ora Presby, Teaneck, N.J.

SCATMANDU—who knows Nepal?
Lynne Laub, New City, N.Y.
sp. ment.: Gil Mendonsa, San Francisco, Calif.;
Abe Seeman & Lisa Levine, N.Y.C.

DISCATEQUE—dance club in Bay Ridge.
Roger Kellerman, Natick, Mass.

OSCATIME—the yearly celebration of the Academy Awards in Brooklyn.
Dr. Stuart M. Rappaport, Woodmere, N.Y.

VASCATOMY—procedure whereby the pet door to one's home is sealed.
Jim Cooperman, Scarsdale, N.Y.

ESCATOLOGY—the doctrine of having the final dirty word.
David Chasman, Beverly Hills, Calif.

MOOSCATSQUIRREL—Bullwinkle, Felix, and Rocky.
Augie Helbig, Millburn, N.J.

MS. CATHOLIC—Mary Katherine Gallagher, Superstar.
Susan Kelz Sperling, Stamford, Conn.

ANTIDISCATESTABLISHMENTARIANISM—longest word in feline dictionary.
L. Soth, Northfield, Minn.
similarly: Bob Dean, Raleigh, N.C.;
Louis Phillips, N.Y.C.

MUSCATHOPES—grape expectations.
Ellen Frischberg, Aberdeen, N.J.

NESCATTHAY—Chinese coffee.
Sherry C. Thomas-Dertke, Tampa, Fla.

MUSCATELETHON—fund-raiser for Sherry's kids.
Mike Reiss, Los Angeles, Calif.

MUSCATWALK—runway for Giorgio Omani
Lucy Oblonsky, Hockessin, Del.
similarly: Fred Poe, Little Rock, Ark.

PISCATELL—really cheap wine.
Stan Arazie, Columbia, S.C.

SCATTICA—Prison for people who don't curb dogs.
Tom Witte, Gaithersburg, Md.

BISCATTI—snacks for Kitti di Roma.
Lori Martin, N.Y.C.

SCATRIMONY—elopement.
Carole S. Lyons, Arlington, Va.

DISCATITUDE—"I've never lost a single file; of course, I make a complete backup at the close of every work session."
David Eisner, N.Y.C.

KONGFISCATED—ape gone.
William Faith, Stanton Heights, Pa.

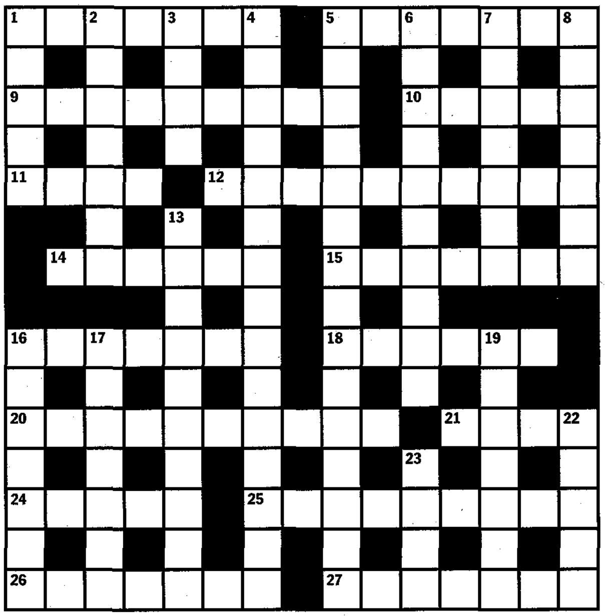
MASSCATASTROPHE—Armageddon.
C. Olds, Freeport, Me.

SCATALOG—shit list.
Mary Jane Gore, Charlottesville, Va.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 958, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by December 24. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the January 24 issue.

The 'Guardian' Crossword

ACROSS
1 Don's upset to a degree, so get out of the way. (7)
5 Turn over top card first for prize. (7)
9 A slug can spoil good parts. (9)
10 Speak in calm but terse fashion. (5)
11 Bar banter (4)
12 Clergy hoped riots could be settled. (10)
14 Water pistol first seen at the tea table. (6)
15 Aboard a ship is the owner. (7)
16 Power to choose in calamitous situation whence improvement may be in sight. (7)
18 Bath chap? (6)
20 Wild storm break associated with gothic novel. (4,6)
21 Talking bird. (4)
24 Man with identity, in a manner of speaking. (5)
25 Philosopher bashing the church in size 10. (9)
26 African party in fair business condition. (7)
27 Woman named? (7)



DOWN
1 Provocation may cause some strange reaction. (5)
2 Form of verse composed in Staines. (7)
3 Ben is good at divinity. (4)
4 Funeral parlour? (9,6)
5 Take the law into one's own hands? (5,3,7)
6 Number one in support of music? (5,5)
7 Cannabis particles used for medication. (7)
8 Sometimes their object is rated unfairly. (7)
13 Mink hasten to disperse from around the M26. (7,3)
16 Gather report on return of cheese (French). (7)
17 Enthusiastic reception to nil tax charge. (7)
19 Lie with 21—it could be quite proper. (7)
22 One gets out of the way of the tough. (5)
23 Scribe who wrote about the last time. (4)

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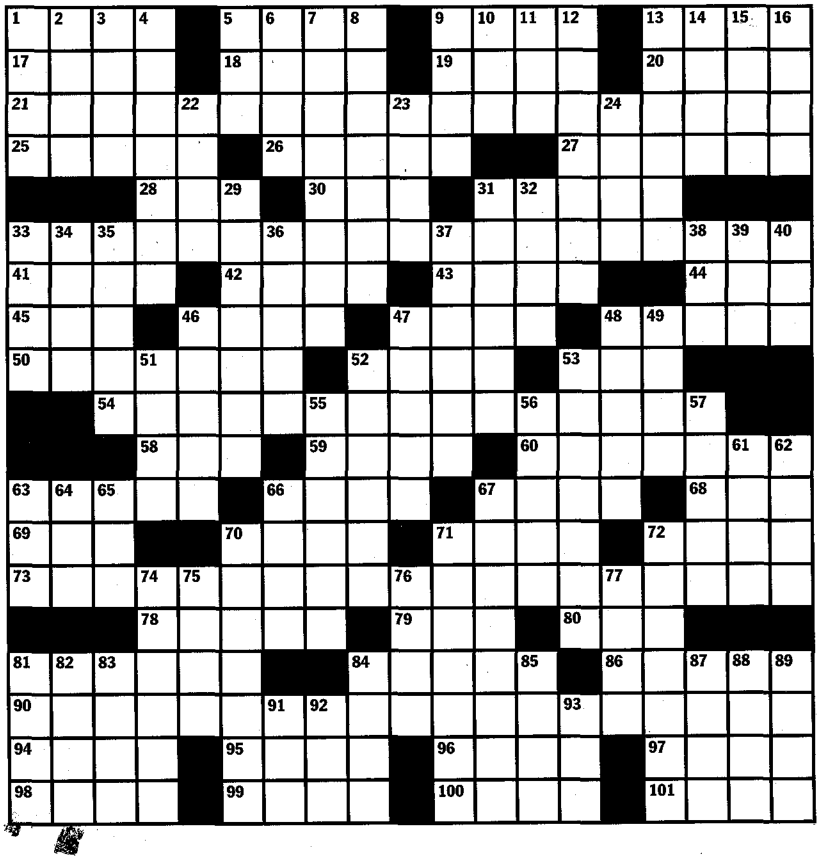
'Christmas Verse': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 "Tickle-me" doll
5 Made a web
9 Foreign Legion cap
13 Ice menace
17 Uncontrolled uproar
18 First-rate
19 Modern gaslight
20 —— vera (skin conditioner)
21 Start of a verse
25 Kin of chloroform
26 "One —— a Time"
27 Friars Club events
28 Ad ——
30 Family member: abbr.
31 Squelch, so to speak
33 Verse II
41 Butter sub
42 One of Garland's "Oz" buddies
43 "Monster" lizard
44 Aficionado's cry
45 Race the engine
46 Physical woes
47 Banker's advice
48 Spice-shelf buy
50 Lived
52 Sheep shed
53 Assayer's specimen
54 Title of this puzzle
58 Overhead trains, for short
59 Aussie hoppers
60 Having feelings
63 TV "Bunch"
66 Undergrad lodging
67 Go separate ways
68 Monopolize
69 Ticket information
70 Short reminder
71 "—— Like It Hot"
72 Carol
73 Verse III
78 Breath fresheners
79 Mex. matron
80 Stocking stuffer?
81 Birthplace of St. Francis
84 Vinegar: prefix
86 Fairy-tale trio
90 End of the verse
94 Washstand pitcher
95 Sandwich cookie
96 "—— creature was stirring . . ."
97 Sicilian volcano
98 Tivoli's Villa d'——
99 Jeer at
100 Uppity one
101 "New Look" designer

DOWN
1 Forward a lake, backward a country
2 Dryer residue
3 Closet pest
4 Shakespeare's Moor
5 Airline from Stockholm
6 Frog's whereabouts
7 Digs up
8 After December 31st
9 Work with yarn
10 It's a moray
11 City-hall pro
12 Lack of motion
13 Treat for Bonzo
14 Yalies
15 Send packing
16 Jeweler's stock
22 State flower of Tennessee
23 Shopping complex
24 Midnight's opposite
29 Balanchine creations
31 Whimper tearfully
32 Doing nothing
33 Had on
34 Shrub of the holly family
35 Certain jeans
36 Nita of the silents
37 May birthstones, formerly
38 Exultation
39 Street of a film "Nightmare"
40 Ball prop
46 Europe's "boot"
47 Gomorrah's neighbor
48 Lott of the Senate
49 Towel inscription
51 Burned up the road
52 Brand of bleach
53 Gorge oneself
55 Fragrances
56 Sculptor Noguchi
57 Online service company
61 Theatrical honor
62 Nog ingredients
63 Victoria's Secret item
64 Burgle
65 Puncturing tool
66 Skillful
67 Drink, usually alcoholic
70 Merrimack's foe in a naval battle, 1862
71 Movie-house musts
72 Took the wheel
74 Settler from abroad
75 Mary Roberts Rinehart heroine
76 "The Nazarene" author Sholem
77 Lung division
81 Have —— in one's bonnet
82 Strews seeds
83 Fat of the lamb
84 From —— (the whole alphabet)
85 Not deceived by
87 Opposed
88 Nevada city west of Los Angeles
89 Constellation unit
91 Mother in "The Yearling"
92 Northwestern tribe, with Percé
93 Index-card projection



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Solutions to last week's puzzles appear on page 214.